

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.
[Registered for Transmission Abroad.]

VOL. 46—No. 23.

SATURDAY, JUNE 6, 1868.

PRICES { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA.

THEATRE-ROYAL, DRURY LANE.

Titians, Nilsson, Kellogg.

THIS EVENING (SATURDAY), JUNE 6TH, will be performed Mozart's Opera,
"LE NOZZE DI FIGARO."

Il Conte d'Almaviva, Mr. Santley; Figaro, Signor Gassler; Dottore Bartolo, Signor Foli; Basilio, Mr. Lyall; Don Curzio, Signor Agretti; Antonio, Signor Zoboli; Marcellina, Mdle. Corsi; Cherubino, Mdle. Christine Nilsson (her first appearance in that character); Susanna, Mdle. Clara Louise Kellogg (her first appearance in that character); and La Contessa, Mdle. Titians.

NEXT WEEK.

Mdle. Christine Nilsson.

TUESDAY NEXT, June 9th, Donizetti's Opera, "LUCIA DI LAMMERMOOR."
Messdies. Christine Nilsson, Corsi; Signori Mongini, Santley, Foli, Agretti, Casaboni.

THURSDAY NEXT, June 11th, Rossini's Opera, "IL BARBIERE DI SIVIGLIA." Il Conte d'Almaviva, Signor Bettini; Fiorello, Signor Casaboni; Il Dottore Bartolo, Signor Scalse; Figaro, Signor Gassler; Don Basilio, Signor Foli; Berta, Mdle. Bauermeister; and Rosina, Madame Trebelli-Bettini. Conductor, Signor Ardit.

SATURDAY, June 13th, Mozart's Opera, "LE NOZZE DI FIGARO."

Titians, Nilsson, Kellogg.

WEDNESDAY MORNING NEXT, June 10th, commencing at Two o'clock, Mozart's Opera, "IL DON GIOVANNI." (See below.)

MDLE. TITIENS will appear as **LA CONTESSA** THIS EVENING, and as **DONNA ANNA** on WEDNESDAY MORNING NEXT.—HER MAJESTY'S OPERA.

MDLE. CHRISTINE NILSSON as **CHERUBINO** THIS EVENING, as **LUCIA** on TUESDAY NEXT, and as **DONNA ELVIRA** on WEDNESDAY MORNING NEXT.—HER MAJESTY'S OPERA.

MDLE. CLARA LOUISE KELLOGG as **SUSANNA** THIS EVENING, and as **ZERLINA** on WEDNESDAY MORNING NEXT.—HER MAJESTY'S OPERA.

MORNING PERFORMANCE, WEDNESDAY, JUNE 10.
TITIENS, NILSSON, KELLOGG.

Mozart's Opera, "IL DON GIOVANNI."

Donna Anna, Mdle. Titians; Donna Elvira, Mdle. Christine Nilsson; Zerlina, Mdle. Kellogg; Don Ottavio, Signor Bettini; Leporello, Signor Scalse; Masetto, Signor Zoboli; Il Commendatore, Signor Foli; and Don Giovanni, Mr. Santley. Conductor, Signor Ardit.

Doors open at Half-past One; commence at Two o'clock precisely. Boxes, Stalls, and Places at the Box-office of Her Majesty's Opera, at Her Majesty's Theatre and Theatre-Royal, Drury Lane; also at all Librarians' and Musiciansellers.

Under the Immediate Patronage and Sanction of
THEIR R.H.H. THE PRINCE AND PRINCESS OF WALES,
THEIR R.H.H. THE PRINCE AND PRINCESS CHRISTIAN,
H.R.H. THE DUCHESS OF CAMBRIDGE,
H.S.H. THE PRINCE AND H.R.H. THE PRINCESS OF TECK,
20TH JUNE.—MR. BENEDICT'S CONCERT,
ST. JAMES'S HALL.

Messdames Titians, Adelina Patti, Clara Louise Kellogg, and Christine Nilsson, at Mr. Benedict's Grand Annual Morning Concert, the only occasion of these celebrated artists appearing together. The full programme will be published on TUESDAY NEXT. Stalls 21s.; Reserved Seats, 10s. 6d.; Unreserved, 5s.; Upper Balcony, 3s. Tickets at the principal Libraries and Musiciansellers; at Mr. Austin's Office, 23, Piccadilly, and at Mr. Benedict's, 2, Manchester Square, W.

WANTED A SITUATION by a **YOUNG MAN** in the **MUSIC TRADE**, Town or Country, with Fourteen Years experience and thorough knowledge of all London Catalogues. "J. L." care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, W.

ROYAL ITALIAN OPERA, COVENT-GARDEN.

THIS EVENING (SATURDAY), JUNE 6TH, Meyerbeer's Grand Romantic Opera,
"ROBERTO IL DIAVOLO."

Extra Night.—Mdle. Pauline Lucca.—Signor Mario.
On MONDAY NEXT, June 8th, Meyerbeer's Grand Opera, "LES HUGUENOTS."

Mdle. Adelina Patti.
On TUESDAY NEXT, June 9th (for the first time these three years), Donizetti's Opera, "LA FIGLIA DEL REGGIMENTO."

Extra Night.—Mdle. Pauline Lucca.
On THURSDAY NEXT, June 11th (for the first time this season), Meyerbeer's Grand Opera, "L'AFRICAINA."

Extra Night.—Mdle. Adelina Patti.
On FRIDAY NEXT, June 12th, Bellini's Opera, "LA SONNAMBULA."

CRYSTAL PALACE.—HANDEL FESTIVAL.

MONDAY, JUNE 15TH "MESSIAH."
WEDNESDAY, JUNE 17TH SELECTION.
FRIDAY, JUNE 19TH "ISRAEL."

Commencing each day at Two o'clock precisely. The Orchestra (double the diameter of the Dome of St. Paul's) entirely roofed over, and with the Grand Transept acoustically improved, will contain

FOUR THOUSAND PERFORMERS

carefully selected from the Orchestras, Musical Institutions, and Cathedral Choirs throughout the Country, and from various parts of the Continent, comprising the principal Professors and Amateurs. It is confidently expected that this Great Triennial Festival will be by far the most complete and magnificent display ever witnessed.

The entire musical arrangements under the direction of the Sacred Harmonic Society.

CONDUCTOR MR. COSTA.

Principal Vocalists:

MDLE. TITIENS and MDLE. NILSSON.
MDLE. KELLOGG and MADAME RUDESDORFF.
MDLE. CAROLA and MADAME LEMMES-SHERINGTON.
MADAME SAINTON-DOLBY.
MR. SIMS REEVES and MR. CUMMINGS.
SIGNOR FOLI and MR. SANTLEY.

ORGANIST MR. JAMES COWARD.

Numbered Stall Tickets, including the raised seats in front of the Royal Boxes, Sets for the Three Days, Three Guineas and Two Guineas and a-half; Stall, Single Day, Twenty-five Shillings and One Guinea; Reserved Tickets, Sets for the Three Days, One Guinea; Reserved Single Day Ticket, if bought before the day, Seven Shillings and Sixpence; Admission Ticket, if bought before each day, Five Shillings; by payment at the Palace on the day, Seven Shillings and Sixpence.

GREAT FULL REHEARSAL, SOLO AND CHORUSES,
On FRIDAY NEXT, JUNE 12th, at Twelve for One o'clock.

Admission, Seven Shillings and Sixpence; or by Ticket bought One Day previous, Five Shillings; Numbered Stall in Centre Blocks, Half-a-Guinea each; in Side Blocks, Five Shillings; should be at once secured. Crystal Palace Guinea Season Tickets admit on all the Four Days.

For the extraordinary facilities for One and Three Days' Excursions, including admission to the Grand Full Rehearsal at very low rates; also for Return Tickets extending over the Festival, see Special Bills issued by nearly every Railway Company.

Tickets at the Crystal Palace, Sydenham, London, S.E., or at 2, Exeter Hall, London, W.C. Cheques and Post Office Orders payable to GEORGE GROVE.

Full details and Block Plan of Reserved Seats by application personally, or by letter enclosing Two Stamps, at the Crystal Palace, at Exeter Hall, and at the usual Agents.

GREAT FULL REHEARSAL HANDEL FESTIVAL
NEXT FRIDAY AT ONE.—All the principal Vocalists will appear; the most important Choruses be rehearsed. Excursion Trains from all parts at very low rates, including admission.

MISS STEELE'S CONCERT at **HANOVER SQUARE,**
WEDNESDAY EVENING, June 10th. Messdames Carola, Doria, Talbot Cherer, Steele, and Klugdon; Messrs. Cummings, Lewis Thomas, Balisr Chatterton, John Thomas, Macfarren, Regondi, and Carrodus. Conductor, Mr. Lindsay Sloper. Stalls, 7s.; Tickets, 5s., at the Rooms, and of Miss Steele, 28, Upper Gloucester Place, Dorset Square.

MR. SIMS REEVES'S BENEFIT CONCERT,

ST. JAMES'S HALL,
MONDAY EVENING NEXT, JUNE 8th,
At Eight o'clock.

Localists:

MISS BANKS, MADAME PATEY-WHYTOCK, Mr. PATEY,
AND
MR. SIMS REEVES.

Instrumentalists:

VIOLIN—M. WIENIAWSKI, HERR RIES, AND MR. ZERBINI.
VIOLONCELLO—SIGNOR PIATTI.
PIANOFORTE—MR. CHARLES HALLE.

Conductors—MR. BENEDICT AND MR. GANZ.

Sofa Stalls, 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s. Tickets at all Music-sellers, and Austin's Office, St. James's Hall.

Under the Distinguished Patronage of
H.R.H. THE DUCHESS OF CAMBRIDGE

AND
H.R.H. THE PRINCESS MARY ADELAIDE OF TECK.

MR. CHARLES FOWLER'S SIXTH ANNUAL

MORNING CONCERT will take place at No. 1, STRATTON STREET, PICCADILLY (by the kind permission of Miss Burdett Coutts), on SATURDAY, June 13th, 1868, commencing at Three o'clock. Vocalists—Mdlle. Sinico, Madame Trebelli-Bettini, Signor Bettini, Signor Foll. Violoncello, Signor Pezze; Pianoforte, Mr. Charles Fowler. Conductor, Signor Berghiani. Reserved Seats, One Guinea; Unreserved, Half-a-Guinea. Lamborn Cook & Co., 63, New Bond Street; Olivier & Co., 19, Old Bond Street; and of Mr. Fowler, 26, Bedford Place, Bloomsbury Square.

PHILHARMONIC SOCIETY.—MONDAY, JUNE 8TH.

Conductor, Mr. W. G. CUSINS.—Symphonies—Mozart and Beethoven (C minor); Overtures (Rosenwald)—C. Lucas and Mendelssohn (in C); Concerto Pianoforte, M. Antoine Rubinstein—Schumann; Scena, "in folio," Mdlle. Titiens—Mendelssohn; Aria ("Il Seraglio"), Herr Rokitsky—Mozart; etc. Tickets, 15s. each. L. Cock, Addison, & Co., 63, New Bond Street, W.

THE LONDON GLEE AND MADRIGAL UNION

(Established 1859).—Miss J. WELLS, Miss EYLES, Mr. BAXTER, Mr. COATES, Mr. WINN, assisted by Mr. C. HENRY (Second Bass), will, by desire, give an EXTRA SERIES OF THREE AFTERNOON CONCERTS, at ST. JAMES'S HALL, on THURSDAYS, June 11th, 18th, and 25th. Stalls, 5s.; Area, 3s.; Gallery, 2s. Director, Mr. LAND, 4, Cambridge Place, Regent's Park.

APTOMMAS'S RECITALS, EVERY SATURDAY

MORNING at Half-past Three, and EVERY WEDNESDAY EVENING, at Half-past Eight, at his Residence, 13, Nottingham Place, Regent's Park. Tickets, 5s.; Reserved Seats, 10s. 6d.; of Mr. Aptommas only.

THE MISSES JEWELL beg to announce that their

ANNUAL EVENING CONCERT will take place at the HANOVER SQUARE ROOMS, on FRIDAY, June 12th, 1868, to commence at Half-past Eight o'clock. Vocalists—Miss Anna Jewell, Madame Patey-Whytock, Mr. W. H. Cummings, and Mr. Patey. Clarinet, Mr. Lazarus; Violoncello, Mr. W. H. Aylward; Pianoforte, Miss Ellice Jewell. Conductors—Mr. W. Dorrell, Mr. W. Carter, and Mr. W. Chalmers Masters. Kirkman's Pianoforte will be used on this occasion. Stalls, Numbered and Reserved, 10s. 6d.; Family Tickets, to admit Three, One Guinea; Unreserved Places, 5s. To be had of the Misses Jewell, 20, Cork Street, Burlington Gardens; and at all the principal Music Shops.

18, CARLTON HOUSE TERRACE,

By KIND PERMISSION OF

THEIR GRACES THE DUKE AND DUCHESS OF NEWCASTLE.

MADAME R. SIDNEY PRATTEN begs to announce to her Friends and Pupils that she will have the honour of giving her MATINEE MUSICAL, at the above residence, on FRIDAY, June 26th, at Three o'clock, when she will be assisted by the most eminent artists. Tickets, One Guinea each, or Three for Two Guineas; to be had only at her residence, 38, Welbeck Street, Cavendish Square, W.

HERR LEHMEYER has the honour to announce that his

SECOND SOIREE MUSICALE will take place on WEDNESDAY, June 10th, at the BERTHOVEN Rooms at Eight o'clock, when the following eminent artists will appear—Miss Lucy Franklin, Miss Blanche Reeves, Miss Hüntten, Madame Sauer-Brey, and Madame Thaddeus Wells; Herr Argady, Mr. Alfred Henning, and Signor Caravoglia. Violin, Herr Langhaus, from Paris. Conductors, Mr. Ganz and Mr. Louis Emanuel. Several of Herr Lehmeier's piano pupils will make their first appearance. All applications to Herr Lehmeier, 14, Store Street, Bedford Square.

SIGNOR GIULIO REGONDI'S THIRD AND LAST

MATINEE MUSICAL will take place on THURSDAY, June 11th, at the QUEEN'S CONCERT ROOMS, Hanover Square. Artists—Miss Katharine Poyntz, Mdlle. Clara and Rosamunde Doria, Mr. W. H. Cummings, and Signor Gustave Garcia. Harp, Mr. Boleyn Reeves; Pianoforte, Signor Li Calsi; Concertina and Guitar, Signor Giulio Regondi. Reserved Seats, Half-a-Guinea each, or Three for a Guinea; Unreserved Tickets, 5s. To be had of Messrs. W. Wheatstone & Co., 20, Conduit Street, Regent Street; and of Mr. Fish, at the Rooms.

MR. G. W. HAMMOND has the honour to announce that his PIANOFORTE and MISCELLANEOUS CONCERT will take place at the HANOVER SQUARE ROOMS, on THURSDAY MORNING, June 18th, to commence at Three o'clock. Tickets Half-a-Guinea each (all reserved) to be had of Mr. G. W. Hammond, 11, St. Leonard's Gardens, Maid Vale, W.

M D L L E. ENEQUIST begs to announce that her ANNUAL MORNING CONCERT will take place on TUESDAY, the 9th of June, at St. George's Hall, Langham Place, to commence at Three o'clock, under the Immediate Patronage of His Excellency the Ambassador of Sweden and Norway, Baron Hochschild, and Baroness Hochschild. Artists—Mdlle. Enequist, Madame Saindon-Dolby, Mdlles. V. Von Facius and Strindberg; Messrs. W. H. Cummings, Wallenreiter, Saindon, Piatti, Benedict, Charles Lore, and W. Ganz. Tickets, 10s. 6d., 5s., and 2s. 6d.; to be had at the above Hall, and at Mdlle. Enequist's residence, 37, Golden Square.

M D L L E. ENEQUIST will sing some NEW SWEDISH NATIONAL SONGS, at her Morning Concert, St. George's Hall, June 9th.

OPERATIC SINGING CLASSES for Training Pupils (Ladies and Gentlemen) for the Lyric Stage are held twice a week, under the direction of Maestro CATALANI, who is making preparation for the formation of an Opera Company.—Particulars of Maestro CATALANI, at his residence, 59, Queen Anne Street, Cavendish Square.

ST. GEORGE'S THEATRE, ST. GEORGE'S HALL, REGENT STREET NORTH.—The THEATRE is TO LET for Operas or Dramatic Stage Performances from JULY NEXT to EASTER, 1869. Terms on application to the Manager. Office, 4, Langham Place.

Just Published,

THREE SONGS FOR BARITONE OR MEZZO-SOPRANO, By F. C. A. RUDALL.

	S. D.
Gaily over the bounding sea. Barcarolle	3 6
My sunny Gascon shore	3 6
Serenade	3 6

London: WILLIAM CZERNY, 81, Regent Street, W.

MADAME CZERNY, Soprano.

ALL APPLICATIONS RELATING TO
CONCERT ENGAGEMENTS AND LESSONS
TO BE ADDRESSED TO
81, REGENT STREET, W.

REMOVAL.

MR. J. WILLIAMS, Music Publisher, begs to announce his REMOVAL from Holborn to
24, BERNERS STREET, OXFORD STREET.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.

MISS EDITH WYNNE will sing BENEDICT's popular song, "ROCK ME TO SLEEP," at the Composer's Concert, St. James's Hall, June 20th.

MISS ELENA ANGELE will sing "WHY ART THOU SADDENED?" (Answer to Benedict's "Rock me to sleep"), at Mr. Kuhle's Concert, St. James's Hall, Monday Morning, June 22nd.

MISS GRACE ARMYTAGE and Mr. H. C. SANDERS will sing OFFENBACH's popular Duet, "I'M AN ALSATIAN," at the Harrogate Spa Concerts, every evening next week.

MISS BESSIE M. WAUGH will play SCHULHOFF's "CAPRICE ON AIRS BOHEME," and MATTEI's "GRANDE VALSE DE CONCERT," at Enfield, on Thursday Evening, June 11th.—6, Winsley St., W.

MISS MARIAN ROCK will play E. SAUERBREY's admired Transcription, "LORELEY," on June 18th.

MISS ROBERTINE HENDERSON will sing Mr. MARSHALL BELL's new song, "SUNSHINE," at the Composer's Concert, Beethoven Rooms.

MISS ROSE HERSEE will sing her admired song, "A DAY TOO LATE," at Mdlle. Sedlatzek's Matinee Musicale, at Dudley House (by kind permission of Earl Dudley), on Tuesday, June 9th.

MISS BERRY-GREENING begs to announce that she is now in Town for the Season, and that she has resumed her Private Lessons and Classes as usual. Letters relative to Concert Engagements, Private Parties, Lessons, etc., should be addressed care of Messrs. CHAPPELL, 50, New Bond Street, W.

LES DEMOISELLES DORIA will shortly sing (for the first time) "THE PROPOSAL," new Duet (the Poetry by R. REECE; the Music composed expressly for them by P. D. GUGLIELMO).

MISS FANNY HOLLAND will sing GUGLIELMO's new and immensely successful Ballad, "BREATHE NOT THAT NAME" (Poetry by H. J. ST. LEGER), at the Queen's Concert Rooms, Hanover Square, on Tuesday next, 9th inst.

MISS PALMER will sing GUGLIELMO's new song, "ONDO CHE SCONI PLACIDA," at the Beethoven Rooms, Harley St., on Tuesday Evening, 16th inst.

MISS CLINTON FYNES requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.

MADAME WEISS has the honour of announcing to her friends and the public that she has resumed her Professional Duties, and is in town for the Season.—St. George's Villa, Gloucester Road, Regent's Park.

MR. H. C. SANDERS and **M**ADAME ARMYTAGE SANDERS will sing HENRY SMART's admired Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at the Spa Rooms Concerts, Harrogate, every evening next week.

MR. C. FOWLER will play his Grand Caprice de Concert on "NORMA," at his Concert, at Miss Burdett Coutts's (by kind permission), Saturday morning next, June 13th.

SIGNOR GUSTAVE GARCIA and **M**ADAME MARELLI-GARCIA are now in London for the Season. Engagements for Concerts, Soirees, &c., &c., to be addressed to them, 39, Belgravia Road, Abbey Road, St. John's Wood.

HERR REICHARDT will sing his new song, "LOVE ME, BELOVED," at Herr Kuhe's Concert, June 22nd.

HERR E. SAUERBREY will play his new Transcription, "LORELEY," at his Concert, Beethoven Rooms, June 26th.

HERR WALLENREITER will sing SANTLEY's famous song, "WHEN MY THIRSTY SOUL," by BENEDICT, at the Composer's Concert, St. James's Hall, June 20th.

ARTHUR S. SULLIVAN'S NEW DUO for PIANO-FORTE and VIOLONCELLO will be played at the Hanover Square Rooms on June 12th, by Miss ELLICE JEWELL and Mr. W. H. AYLWARD.—Copies to be had of LAMBORN COCK, ADDISON, & Co., 62 and 63, New Bond Street, W.

CIRO PINSUTI'S New Vocal Album, "I QUATTRO POETI ITALIANI." Dedicated to Signor Rossini. Price 10s. 6d. No. 1. Beatrice; 2. Laura; 3. Ginevra; 4. La Rosa. Separately, each 3s. LAMBORN COCK, ADDISON, & Co., 63, New Bond Street.

MR. AND MRS. ST. LEGER'S NEW SONGS.

"ASK NOT"

Is Published.

"THY NAME"

AND

"DOUBT ME NOT"

Will be Published Next Week.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW SONG BY HENRY SMART.

Published This Day,

"FLY LIKE A BIRD."

The Poetry by F. ENOCH.

The Music by HENRY SMART.

Price 3s.

London: DUNCAN DAVISON & Co., 245, Regent Street, W.

Just Published,

**W. VINCENT WALLACE'S
PIANOFORTE MUSIC**
(POSTHUMOUS WORKS).

The following are Now Ready:—

	s.	d.
DANSE COSSAQUE	4	0
CAPRICE HEROIQUE	4	0
CHANT RELIGIEUX (FELICIE DAVID). Transcription	4	0
AIR RUSSE, Ditto	3	0

London: DUFF & STEWART, 147, Oxford Street,

Now Published,

A Rainy Day

OPERETTA IN ONE ACT.

(For Soprano, Contralto, and Baritone.)

THE WORDS BY

MISS (HORACE) SMITH.

THE MUSIC BY

VIRGINIA GABRIEL.

Price, complete, for Voice and Piano, 15s.

LONDON:

DUNCAN DAVISON & CO.,

244, REGENT STREET, W.

JUST PUBLISHED,

SIX SONGS WITH GERMAN WORDS.

THE ENGLISH TRANSLATIONS AND MUSIC BY

AMY COYNE.

- No. 1. "FAREWELL FOR EVER" ("Fahrwohl auf immerdar"—E. Geibel).
 No. 2. "FIDELITY" ("Ich bleibe treu"—C. Herliassohn).
 No. 3. "PARTED" ("Scheiden, Leiden"—E. Geibel).
 No. 4. "THE REQUEST" ("Viel Tausend Tausend Küsse Gib"—E. Geibel).
 No. 5. "THE VICTORY OF SPRING" ("Und als ich aufstand Fröhlich am Tag"—E. Geibel).
 No. 6. "EVENING SOUNDS" ("Ich liebe dich"—K. Beck).

Price, in one Book, 15s.; or separately, 4s.

"So far as we know this is the Op. 1 of a young lady who, for the sake of the well-known literary name she bears, and for her own undeniable talents, will be heartily welcomed into the ranks of song composers. By the issue of the work before us, Miss Coyne has bidden boldly for public favour. Six songs of a more or less ambitious character, to words translated by herself, are pretty well for a first attempt; but, we are happy to say, the result proves that the youthful composer and translator did not overrate her powers in either capacity."—*Musical World*.

London: DUNCAN DAVISON & CO., 244, Regent St., W.

PLAYED BY MR. CHARLES HALLE AT HIS RECITALS.

FRANZ SCHUBERT'S

SIXTEEN GERMAN DANCE MEASURES.

EDITED AND FINGERED BY

HERMANN EISOLDT.

In Two Books, price 3s. each.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NOTE.—These fine compositions being almost unknown, it is a high gratification to the Editor to introduce them to the English public. By the order of succession in which they are now printed, the whole can be played as a *Suite*.

ROYAL ITALIAN OPERA.

(From the "Saturday Review.")

Mr. Gye opened his theatre on the 29th of February, with *Norma*, precisely the same opera with which he commenced business in 1867. The cast, too, except in one instance, was the same as before, the exception, however, being the important one of the chief character. It is pleasant, under any circumstances, to be rid of Mdle. Vilda, who had nothing to recommend her but a voice which would have made the fortune of any singer gifted with a larger modicum of intelligence, and burdened with a less heavy weight of years. At the same time, we are by no means inclined to think that Bellini's tragic opera has much chance of retaining its hold upon the public through the united exertions of Madame Fricci, Signor Naudin, and Madame Lemmens. Admitting their cleverness, a less sympathetic trio could hardly be cited. But, not to be hard upon three artists whose industry and zeal are exemplary, we believe that nothing short of a new Malibran, Pasta, or Grist (in her prime) could save *Norma* from the limbo to which it is inevitably doomed. Bellini was marvellously lucky in his singers, among whom, besides those we have named, were Madame Meric Lalande, Rubini, Tamburini, Lablache, &c. There are few such singers now; but it is some consolation to reflect that the time has grown out of *Norma*, and that there is still an opera upon which the fame of the "Swan of Catania" may safely repose, an opera which, if what is genuine and spontaneous ought to endure, will delight the world for years to come; we mean the *Sonnambula*—Bellini's undoubted *chef d'œuvre*. We had almost forgotten to mention Signor Capponi, as the Oroveso on Mr. Gye's first night. Signor Capponi's bass voice is among the loudest of the loud, and, moreover, as telling as it is sonorous; but now that Lablache is no more, it is of very little moment who plays Oroveso.

Norma was followed by *Don Carlos*, an opera which, vaunted by certain critical authorities as a masterpiece when first brought out in Paris (April, 1867), and adopted by Mr. Gye on the strength of the Parisian verdict, has had time since last summer to find its proper level. In London, though put upon the stage with extraordinary splendour, curtailed by Mr. Costa (a manipulator of the pruning-knife without a rival) in his expertest manner, and supported by an orchestra unequalled perhaps in Europe, *Don Carlos* made little or no impression. Mdle. Lucca, who first assumed the part of Elizabeth de Valois, the unhappy Queen of Spain, wife of a bigoted despot and lover of a sentimental dreamer, soon abandoned it in dudgeon, the most effective music (where so little is effective) belonging to the character of the Princess Eboli, which Madame Fricci represented with such spirit as entirely to eclipse the spoiled little songstress from Vienna. Madame Lemmens, however, came to the rescue, and though she did with the part of Elizabeth what Mdle. Lucca had refrained from doing—studied it thoroughly—still, being not much of an actress, she could make no more head against the melodramatic raving of the Princess Eboli than her predecessor. With this revision of the cast, the opera dragged its weary length along, and was heard at intervals throughout the season. But it never drew such audiences as could have been anything like remunerative, the large outlay it had entailed taken into consideration. That *Don Carlos* should be allowed another chance this season was natural enough. Its production had cost too much pains and too much money to allow of its being summarily laid aside. And so the subscribers have been regaled with one or two performances of this dullest of dull operas, with Signors Naudin and Graziani, as Don Carlos and the Marquis de Posa, continually embracing and exclaiming "Dieu, tu semas dans nos âmes," &c. (we forget the Italian version); Madame Lemmens, vainly striving to create sympathy for the woes of Elizabeth; Madame Fricci, carrying everything before her, as of old, with the air in which the Princess Eboli (after the Queen has consigned her to banishment) expresses contrition for having betrayed the secret of her mistress; M. Petit, as the lugubrious monarch of Spain, exciting (not M. Petit's fault) the very opposite of sympathy; Signor Capponi (in lieu of Signor Baggiolo), as the sightless nonagenarian Grand Inquisitor, remorseless as fate, outdoing Charles V. in blind fanaticism, &c. But all to no purpose. As well might the director of the Royal Italian Opera think to galvanize a corpse as to resuscitate *Don Carlos*, in which the Bussetese musician, instead of depending on means that for nearly thirty years have enabled him to command the ear of Europe, has committed the enormous blunder of imitating Meyerbeer, whose Pegasus he can no more manage than Phaeton could control the horses of Phœbus. Signor Verdi will do wisely in future to refrain from such attempts.

Sudet multum, frustra que laboreat

Ausus idem.

He may labour hard at his task, but the sweat of his brow will avail him nothing. At no epoch of his career, from *Nabucco* to *Rigoletto*, has Signor Verdi shown a fitness to cope with superabundant materials, to give musical expression, in musical form, to the conflicting passions of masses. He tried it in *La Forza del Destino*, composed for St. Petersburg, and failed; he tried it again in *Don Carlos*, and failed even

more emphatically in the capital of France, than in the capital of Russia. Romantic melodrama is his forte; comic opera he has happily never attempted; historical opera is utterly beyond his grasp.

Rigoletto, Signor Verdi's best work, which followed *Don Carlos*, was quite a relief after that cumbrous lyric tragedy. The chief interest attached to the performance of *Rigoletto* this year was in the return of Madame Fioretti, a singer who, with nothing personally attractive to recommend her—not even "la beauté du diable"—is, nevertheless, so thoroughly practised an artist, and has a soprano voice of such genuine ring, that it is always pleasant to hear her. And indeed she sings a good deal of the music of Gilda, the unhappy daughter of the Court buffoon, almost if not quite as well as the late Madame Bosio, though without that particular something that lent an indefinable charm to everything Madame Bosio did. Madame Fioretti has paid more than one flying visit to London, but has not succeeded in making such an impression as might have been thought due to her undoubted accomplishments. Nor is it likely that she ever will. Had she first come among us in the bloom of youth, the case might have been different, for the English public are sticklers for those who have early afforded them gratification—of which instances out of number might be cited; but as it is, we may possibly have heard the last of Madame Fioretti. *Rigoletto*, too, brought back the perennial Signor Mario, who still reigns supreme as an operatic tenor, and for the best of reasons—because no other tenor has sprung up possessed of anything like the qualifications indispensable to his worthy substitute. Signor Mario's Duke of Mantua is just what it has ever been, and he still makes love with a grace and passion to shame all the young tenors who eagerly desire to fill his place. The *Rigoletto* was Signor Graziani—which is equivalent to saying that the music was on the whole well sung, and that the acting presented as diverting a burlesque as could be witnessed. If this gentleman thought more of cultivating and making subservient to his art the noble voice with which nature has endowed him, and less of shining in a sphere for which nature has not granted him the slightest aptitude, he would be more likely to attain the high position at which he evidently aims. But we greatly fear that the time has gone by for any such desirable reform. Signor Graziani is no longer very young, though still not old enough to know that it is of more account to achieve eminence in one department than to skirt mediocrity in two. His *Rigoletto*, to sum up, was an elaborate failure. Signor Tagliafico's Sparafucile was as good as ever; and a new contralto, Mdle. Mayer (from the Court Theatre at Hanover), made an agreeable impression as Maddalena. To *Rigoletto* succeeded *Un Ballo in Maschera*, which (although Ambler's French setting of the same libretto, under the name of *Gustave III.*, is vastly preferable) we cannot but think, next to *Rigoletto*, the best opera by Verdi. *Un Ballo in Maschera*, like *Rigoletto*, is invariably well represented at Mr. Gye's theatre, notwithstanding that the important character of Amelia has rarely been confided to a *prima donna* in whom the public feel an interest *quand même*. Madame Fricci, in spite of her ability and earnestness, is decidedly not that *prima donna*; nor will the music of Verdi be appreciated at its worth till such a *prima donna* is found to assume the part of the erring wife of Ankastroff. Mdle. Vanzini, a new singer, with a soprano voice of little power, though of pleasing quality, made her first appearance as Oscar, the page, and was a marked improvement on Mdle. Nau, the Oscar of last season. Mdle. Mayer, too, as Ulrica, was, in a musical sense, no less an improvement on Mdle. Morelli, the American, who, after two years' exhibition of vocal incompetency, relieved by a certain sprightliness as an actress, seems to have taken leave of a public not wholly awake to her merits. The chief attraction of *Un Ballo in Maschera*, however, now, as in former years, is the Duke Riccardo of Signor Mario, Signor Graziani's Renato being as laboured as ever, although his voice still wins sympathy for the lachrymose air in which the outraged husband mourns over his lost happiness. The next opera was the *Puritani* of Bellini, which, in spite of its beautiful melodies, can hardly survive much longer, seeing that there are few singers now living capable of executing the music as it was written, and among those few singers not one tenor. Those old enough to remember how Signor Mario once sang the part of Arturo, how, while transposing it it here and there, he even surpassed Rubini, the original, in true and vigorous expression, will hardly be consoled by the fact that his portrayal of the character is histrionically finer than ever, approaching more nearly than ever to the ideal *preux chevalier* imagined by the dramatist. The truth is that Signor Mario and Arturo have definitively bid adieu to each other. Nor is it possible for Madame Fioretti, consummate artist as in a certain sense she is, to revive the interest once so deeply felt in that lifeless abstraction, Elvira; while Giorgio and Riccardo, now feebly represented by Signors Baggiolo and Graziani (voices notwithstanding), used to be more or less bores, even when Lablache and Tamburini vociferated the famous "Suoni la tromba." In short, a new sensation for *I Puritani* could only be created by the simultaneous re-appearance of a Grisi, a Rubini (or a Mario), a Tamburini, and a Lablache; and even then it is rather doubtful whether so

silly a libretto, wedded to music which is nothing if not melodious' would suit the temper of the time.

The first performance of *Faust—Faust e Margherita* as it is called at the Royal Italian Opera—was, with the exception of the Faust of Signor Mario, who, being in good voice, gave us once more a Faust beyond compare, not brilliant. Mdlle. Vanzini, the new soprano, who had already appeared as Oscar, in *Un Ballo in Maschera*, was at the best a third-rate Margaret; and with a third-rate Margaret it may easily be surmised how the greatly extolled but now somewhat palling opera of M. Gounod suffered. The Mephistopheles of M. Petit, a sort of caricature of the Mephistopheles of M. Faure, the Valentine of Signor Cotogni, a not very remarkable performance, and the Siebel of Mdlle. Locatelli, a newcomer, with a fresh, young voice and prepossessing appearance, could not atone for what was wanting where incompleteness was most sensibly felt. However, besides the Faust of Signor Mario, there were the *mise-en-scène* of Messrs. Beverley and Augustus Harris, and the orchestra (not to name the chorus) of Mr. Costa; and these atoned for many shortcomings. The revival of Meyerbeer's *Robert le Diable* was again chiefly remarkable as a spectacle; the scene of the "Resuscitation of the Nuns," in which Mdlle. Dor, a new dancer, made a legitimate hit as the Abbess Helena, being its chief attraction. Madame Fricci was a well-studied but uninteresting Alice, Signor Naudin, a laboriously inefficient Robert, Madame Lemmens, scarcely more than an acceptable Princess Isabelle, and Signor Neri Baraldi (we remember Mario in the part), at the best a respectable Raimbaud; while a new bass, styling himself "Signor Collini"—no other than M. Coulon, who had for some years vainly striven to make a reputation for himself at the Grand Opéra at Paris—was but a shady Bertram. The orchestra, as might have been expected in the gorgeous instrumentation of Meyerbeer, was admirable from first to last; but *voilà tout*. The once universally popular *Robert* speedily vanished from the bills. The magnificent *Guillaume Tell* of Rossini, unquestionably the greatest opera since *Fidelio*, as *Fidelio* was the greatest opera after *Don Giovanni*, and the restoration of which, after an interval of three years, was a boon to musicians and amateurs of good music, scarcely fared better than *Robert le Diable*. How superbly, in spite of the many curtailments and the absurd rearrangement of the last act, *Guillaume Tell* is represented at Covent Garden, we need not insist. But the difficulty is to find a satisfactory representative of the part of Arnold, and this difficulty can hardly be said to have been surmounted on the present occasion. When Signor Tamberlik left the Royal Italian Opera, *Guillaume Tell* was perforce laid aside. Signor Tamberlik is the best Arnold since Duprez; and *Guillaume Tell* without an acceptable Arnold is impossible. M. Lefranc has played the part with great success in various towns and cities in France, and by very many has been hailed as a sort of Duprez *redivivus*. But M. Lefranc was so completely disconcerted by the excessively high pitch of our orchestra that he lost all command of his resources. Under these circumstances it would be unfair to criticize his performance, which, in spite of many good points, and in spite of a voice of unquestionable power and quality, was strained and unsatisfactory throughout. It is worth considering whether Mr. Costa, long and by undoubted right the arbiter of such matters here, might not find it expedient to co-operate with the Emperor of the French and other Continental potentates, who, taking an interest in the matter, possess the means of enforcing their views and of carrying their theories into practice, in the establishment of a normal pitch, to which every European orchestra should be subservient. The question is of more importance than may be generally believed; and the time must come when it will force itself upon the attention of every one concerned. Meanwhile what remains to say about *Guillaume Tell* may be, briefly summed up. Signor Graziani's Tell was marked by some excellent singing, but as a dramatic impersonation was null; Mdlle. Vanzini's Mathilde was precisely what the other characters attempted by that lady would have justified us in anticipating; Signor Baggiolo's Walter, as far as voice goes, could hardly be surpassed; and the Jenny of Mdlle. Locatelli would seem to show that in this young lady Mr. Gye has met with a fitting representative of many a part which, though comparatively small, is nevertheless of consequence to the general effect. In the overture and all the imposing instrumental music of *Guillaume Tell* Mr. Costa and his orchestra find plenty to occupy their attention; and as usual, they accomplished their task in perfection.

Up to this point, although there had been several really admirable performances, matters did not look flourishing at the Royal Italian Opera. The advent of one member of the company, however, soon changed the aspect of affairs. Mdlle. Adelina Patti was announced, and all, from that moment, seemed *couleur de rose*. That this young lady should be a universal favourite is not extraordinary; for it is no more than truth to say that she is the most versatile and accomplished of existing lyric comedians. In comic opera, in melodramatic opera, in serious opera, she is equally at home; and her repertory probably surpasses in variety and extent that of any singer we could name. The

operas in which she has hitherto appeared are so familiar that it is enough to cite them:—*Il Barbiere di Siviglia*, *Martha*, *Lucia di Lammermoor*, *La Sonnambula*, *Don Pasquale*, and *Don Giovanni*. The Rosina, Lady Enrichetta, Lucia, Amina, Norina, and Zerlina of Mdlle. Patti are now the very best of the best. We could not say more if we were to write an essay; and if we said less we should be unjust to Mdlle. Patti, whose progress during the brief period of seven years—since, a girl-phenomenon from the United States, she first appeared before an English audience in the character of Amina (which gave a fresh run of popularity to Bellini's pastoral opera)—is almost, if not quite, unexampled. To have matured herself from the imperfect, though richly promising, artist she was then, into the perfect artist she is now, must have cost no end of thought and persevering study. But these have brought their fruits; and Mdlle. Patti enjoys her reward in the unanimous opinion that places her in the position she holds, both as singer and as actress. How Mdlle. Patti has been welcomed in the various operas we have enumerated, it is unnecessary to say. Our contemporaries have been lavish in her praise; and no wonder. Really great artists are nowadays uncommon; and Mdlle. Patti is one of the very few that remain. On the whole she has not been strongly supported. In the *Barbiere*, it is true, she was mated with a Count Almaviva, in Signor Mario, in all respects worthy of her; but a noisier and a dryer Bartolo than Signor Ciampi was never seen and heard; nor does the Figaro of Signor Cotogni rise much above commonplace. In *Martha*, again, she was lucky in such a lover as Signor Mario, whose Lionel is still unequalled; but Mr. Gye's new contralto, Mdlle. Grossi (formerly of Her Majesty's Theatre), though her voice is genuine, is very little of a singer; while the excellence of Signor Graziani's Plumkett is confined to his delivery of the song in praise of the assumed British drink of preference—so happily rendered in vernacular by Sig. Maggioni, author of the English version of the libretto:—

Plumkett. "Take the beer, so good to taste,
Of all the drinks the best
Of which England is blest."
Chorus. "This is ambrosia! Praise to the beer!"

In *Lucia* Mdlle. Patti was associated with Signor Fancelli, an Edgardo of whom it is enough to say that he has made no progress since last year; the other important character, Enrico, Lucia's brother, being in the hands of that mellow-voiced singer but indifferent actor, Signor Graziani. In the *Sonnambula* she was again matched with an Elvino, in Signor Fancelli, who might pass muster as chief tenor in the opera-house of some second-rate Italian town; while her Rodolpho, M. Petit, would be as acceptable to a similar establishment in France. In *Don Pasquale* Mdlle. Patti has had to confront, perhaps, the worst Don Pasquale (Signor Ciampi), and certainly not the best Doctor Malatesta (Signor Cotogni), that could be named—to say nothing of a lover in Signor Naudin (Ernesto), who looks, acts, and sings, for all the world like a *commis voyageur*. Lastly, in *Don Giovanni*, though she had certainly a more than tolerable Masetto (Signor Tagliafico), she could boast among the rest of her companions of little else than the Don Ottavio of Signor Mario—a Don Ottavio that Mozart and Da Ponte would have delighted to honour. Madame Lemmens, it is true, sings the music of Donna Elvira like a thorough artist, but she does no more; while it is enough to name Madame Fricci as Donna Anna, Signor Ciampi as Leporello, and Signor Graziani as Don Giovanni. But then, in atonement, Mdlle. Patti had Mr. Costa and his splendid orchestra, who accompanied her as perfectly as singer could by any possibility be accompanied; and she was encored in the duet, "La ci darem," together with the two airs, "Batti, batti," and "Vedrai carino," which she sings in such a manner that, if the audience did not insist upon her singing them again, they would prove themselves insensible to the beautiful and pure. We use the word "pure" advisedly inasmuch as Mdlle. Patti nowhere alters Mozart's music for the sake of shining at Mozart's expense. She certainly takes the last note (F) of "Batti batti" an octave higher than it is written; but this is the very one exception to the rule, and merely serves to show that it is no more possible for Mdlle. Patti than for anybody else to be absolutely faultless.

Mdlle. Pauline Lucca, that other special favourite of Mr. Gye's supporters, has also returned, and given several performances of Zerlina, in Auber's *Fra Diavolo*. The most piquant and charming Zerlina, in a dramatic sense at least, that was ever seen on any stage, is probably the Zerlina of Mdlle. Lucca, who has also resumed her old part of Margherita (*Faust*). In both Zerlina and Margherita she has been enthusiastically welcomed. In *Fra Diavolo*, Signor Naudin—*faut de mieux*—has played the Chief of the Brigands; Signor Ciampi, as Lord Rokburg ("Alcassh"), has once more caused us to regret the absence of Signor Ronconi; and Signor Tagliafico and Capponi, as Beppo and Giacomo, have made excellent good thieves—the delicious music of Auber, which can never grow old, pleasing as much, from the overture to the last *finale*, as ever. In *Faust*, Signor Mario being ill, Signor Naudin was his substitute, as he had already been his substitute in

Rigoletto. A more generally useful singer than Signor Naudin, ready for any part at any emergency, was never in a theatre.

Meanwhile all the operatic world is eager to see Mlle. Patti, armed *cap-a-pie*, in *Giovanna d'Arco* (*Joan of Arc*), the fifth of Verdi's celebrated works (counting *Nabucodonosor* as the first), and unknown in this country. This opera, *L'Assedio di Corinto* (*Siège de Corinthe*) of Rossini, and the often promised *Domino Noir* of Auber (with Signor Mario, as often promised, for Horace), are the novelties announced in Mr. Gye's prospectus for the season. They will, one and all, be gladly welcomed.

CONCERT PROGRAMMES.

(From the "Sunday Times.")

We are making wonderful progress in the matter of concert programmes. Once upon a time—not so very long ago—it was thought quite enough to let audiences know in the fewest possible words what was to be offered for their acceptance. Either the public were assumed to be "well up" in musical matters, or to be so destitute of an intelligent interest with regard to them that further information was superfluous. The exact truth of the case we do not know, and it is not worth while to inquire. It suffices to be assured that neither alternative is applicable to the time now present. Concert-givers of our day take a great deal for granted as regards their audiences. They credit them with a curious interest upon points of history, and laboriously compile fact and fiction for its gratification. They assume, moreover, the existence of no mean degree of musical knowledge. Stalls, area, and gallery are alike supposed to be able to read examples, to be familiar with technical phraseology, and to be capable of following with interest a discussion upon nice points of art. A few instances excepted, this comforting state of things is general. The Philharmonic, as becomes an aristocratic and conservative society, abides by the "ancient lines," which are as few as possible, and tells its audiences nothing of what they hear. But, on the other hand, the New Philharmonic, the "Monday Pops," Mr. Henry Leslie, the Crystal Palace "Saturday," and "Concerts Ancient and Modern," indite periodical dissertations to be read, marked, learnt, and inwardly digested by their respective patrons. In common with every well wisher to the art, we are glad of it. The practice is useful, and therefore laudable, but—it may be overdone. Nay a closer examination of the "remarkable record," upon which we commented last week, proves that it is overdone. A writer of "synoptical analyses" has the comfort of audiences at his mercy, and sometimes destroys it outright. As a rule, concert-goers—at least the goers to concerts like those just specified—are athirst for information and resort to their programmes for it in the most confiding of moods. A moment's thought must make it evident how it is in the power of the analyst to befool them to the top of their bent, to harass them with oracular phrases, to puzzle them with abstruse technicalities, and, generally, to disquiet their minds, so that what should be a time of enjoyment turns out one of mystification. Such a power seems to be exercised by the author of the Musical Union analysis. We know not who that gentleman is, and it is well, perhaps, that his name does not appear, because such magnificent examples of taking an audience in hand are best associated with the mysterious unknown. There is a power in the anonymous which heightens the effect of oracular deliverances. When one does not know who is speaking, one begins to speculate as to who *may* be speaking, perhaps going so far as to suppose, in this instance, that the director himself has deigned to act as an exponent of Beethoven. The very possibility of such a conjunction invests the analysis with majesty, and inclines one to trust it where, as is most common, one cannot trace it.

Taking the Musical Union programmes as examples of the overdone species, we will point out a few of their characteristics, on the principle that it is always well to know what to avoid. In the first place, they often insinuate the ability of the performers who may happen to be engaged. Here are a few examples:—"We * * * safely confide to the executive and mental powers of the two great artists the perfect rendering of every prominent and subordinate feature of the composition;" "We anticipate, from the union of talents engaged this day, a beautiful rendering of this captivating *morceau*;" "his own melodic and characteristic Tarantella, which he plays with astonishing ease and rapidity;" "The union of these great artists, for the first time in England, will this day realize our most sanguine expectations;" "the broad and elevated style of Vieuxtemps has no equal, and the prodigious execution of the composer (Rubinstein) lends a thousand charms to his own creations beyond the reach of art." In ordinary cases observations such as these would be simply impertinent. They usurp the prerogative of the audience, who must feel under them as does a cathedral chapter on receipt of leave to elect a bishop, accompanied by the usual significant "recommendation." But the analyst of the Musical Union knows his strength, and disregards considerations which would regulate the action of other men. His audiences are children who require to be told what is good for them, and he tells them accordingly. He will not admit their right of private judgment lest they should fall into error, and guides their conclusions just as, if what we hear be true, the director leads their applause.

Superior to most other things, it is not surprising to find our analyst above all considerations of partiality. Hence he lectures his performers in as magnificent a style as his audience. He loves to have them thought great artists

(for the reason that Henry VIII. loved to see the pomp and dignity of his subject, Wolsey,) because himself is a greater. Is it not worth something to exercise the right of showing players of name and fame how they should play? To a man afflicted with the "last infirmity of noble minds," the sensation must be delicious, and for this reason, perhaps, our analyst enjoys it so largely. Here, again, we furnish examples, the first of which may stand also as a specimen of his style. "In the spirited and restless succession of florid passages which perpetually engage the executants in this quintet, partaking rather too much of an orchestral character, the untiring energy of the leading violinist will shine most advantageously, whilst his fancy will find scope for free indulgence in the charming *scherzo*; and in the grand climax of the *adagio*, so powerfully instrumented, it will devolve on the judicious *nuance* of the *tout ensemble* to realize the composer's intention." Again we are told "The difficulties of this *finale* are immense, with imitative, fugal, and other figures requiring *verve*, and vigorous observance of endless *nuances*." Once more our analyst observes, "The figurative structure of this piquant *scherzo* demands of the pianist a most delicate and finished execution * * * there are endless modifications of tone indicated in the scoring which must be scrupulously observed. In such intricate movements we at once distinguish the self-control of a master executant from the nervous excitement of an inexperienced artist." Again we say that in an ordinary case such observations would be perfectly gratuitous and offensive. As it is we should like to measure their effect upon artists not accustomed to treatment of the sort, and not familiar with the utterances of the Musical Union oracle.

But it is when engaged upon a purely musical disquisition that our analyst shines most. Unhappily he shines too much, and the effect is blinding. Heedless of ordinary powers of endurance, he launches upon his public all the profundity of his knowledge and all the mystery of his style till that public must find in the "synoptical analyses" its Old Man of the Sea, and groan to be delivered from so supernatural an oppression. Here are some passages culled almost at random, which might well be a load upon inquiring minds. "The *adagio*, with a lingering suspense in melancholy phrase, of touching expression, interrupted by fitful starts and mysterious silence, leads into the *allegro* by a rich sequence of Beethoven's favourite progressions 6-3 *cres.*, with the violoncello reiterating the opening subject." The foregoing is pretty well, but the next is better—or worse. "After dwelling some time on new harmony (C major) with combinations of nervous and strongly accented counterpoint for the violin and violoncello, with animated distribution of harmony for the other instruments, this episodal matter gently subsides into delicate imagery too ethereal for analysis." Without stopping to inquire how matter can subside into imagery, ethereal or other, we go on to a third example, by which we can imagine many a concert-goer to have been seriously upset. "Suddenly," says our analyst, "the scale of the tonic (B) is augmented in accents *ritardando* and by a strikingly novel melange of ideas, the ear is agreeably taken by surprise by a chromatic descent of the scale (dom. 9th G flat), reintroducing most cunningly the exquisite *presto* 4-4." We might present similar illustrations *ad infinitum*, but these sufficiently answer our purpose, which is, be it observed, not to complain of the Musical Union writer. As we have said, he is a law unto himself, just as those for whom he writes are a peculiar people. Moreover it may be, the latter prefer direction on all points, even as to what they shall on no account be able to understand. Our business is rather to caution programme writers against similar extravagance. Let concert audiences be troubled with no more disquisition than suffices to create an intelligent interest in what is done—let them be left to form their own opinion about artists, and not made conscious of inferiority by a display of unintelligible learning—then we venture to assert concert-givers and the art by which they live will have cause to rejoice, even though by gagging its oracle the Musical Union should lose its votaries.

A SINGING MOUSE.—"I have now been observing for the last week a singing mouse in a cage in my room. It is merely an ordinary house mouse. Its singing has nothing in common with a mouse's ordinary voice, but is to be compared partly to the high shakes of the lark, partly to the sustained flute-like notes of the nightingale, and partly to the deep shake (water-shake) of the canary bird, being distinguished by its beautiful cadences and by a compass of two octaves. Its vocal capability arises solely from the fact that its windpipe is partly closed by a band or membrane, so that the little animal whistles both when drawing and when emitting breath. It sings, therefore, the more beautifully, and its song is the more varied, the more excited it is; in an agony of fear (when a cat, for instance, is behind it) it sings more loudly than at any other time. It sings when it feeds, when it cleans itself, &c. When it is at rest, only a snuffling sound of breathing is heard. After having observed it for some days, however, I came to the conclusion that its singing, especially the more twittering notes, are not purely involuntary, but voluntarily modulated and modified. The mouse must sing, but, when it feels at its ease, it can slightly modify its song according to its tastes. When the little creature dies, I will investigate the phenomenon with the knife. At present, however, there is exceedingly small prospect of its coming to a speedy end, for it is healthy and lively, though it has been in captivity three months."—Professor K. Ph. Liebe, in the "Zoologische Garten."

MADAME ARABELLA GODDARD'S MENDELSSOHN RECITALS.

(From the "Daily News," May 28.)

The first of a series of three performances by this eminent pianist took place yesterday morning at St. James's Hall. The similar recitals given last year by Madame Goddard included but a portion of Mendelssohn's *Lieder ohne Worte*, but the scheme of the present series is to comprise the whole, forty-eight in number, with the eighth book, which was only published in November last, besides the three Preludes and three Studies of the same composer which appeared still more recently. The eighth book of *Lieder* was first performed in public by Madame Goddard at the Monday Popular Concert of November 18, and again subsequently by the same lady, and by other performers. No one, however, has yet rendered them in public so entirely to our satisfaction as Madame Goddard, who brings to her task an enthusiastic admiration for the composer, and that conscientious and careful study and preparation which have always been an honourable distinction of this artist. The selection of *Lieder ohne Worte* at Thursday's recital consisted of No. 1, from Book 1; Nos. 4, 5, and 6, from Book 2; Nos. 1, 2, 3, and 6, from Book 3; No. 5, from Book 4; Nos. 1, 3, and 6, from Book 5; Nos. 4 and 6 from Book 6; No. 5, from Book 7; and No. 6, from Book 8. These were placed in an inverted order, so as to afford some relationship between the keys of the different *Lieder*, which included the "Barcarolle" in F sharp minor, the charming "Spring song" in A major (encored), the "Duet" in A flat; the "Volkslied," in A minor; and the "Spinnlied" (*presto*), in C major. Of the power with which some of these, and the grace and delicacy with which others were played, it is scarcely necessary to speak, the player being so well known for excellence in these qualities. Admirable too, was Madame Goddard's performance of the posthumous "Etudes" Nos. 1 and 2, and Prelude No. 1. In the first-named piece the rapid and brilliant *arpeggio* passages for the right hand were thrown off with a light grace and crisp precision that gave an appearance of ease to what is in fact full of difficulty in execution—while the beautiful *cantabile* theme which underlies the brilliant passage writing was brought out with a sustained prominence that gave the fullest effect to one of the most exquisite of recent contributions to classical pianoforte music. The Prelude in B flat major was given with admirable firmness and vigour of grasp in the right hand chords, and rapidity and power of octave playing with the left hand; the Etude in F major (No. 2) being played with a light and airy grace that produced an immediate encore. Four vocal *Lieder* by Schubert, expressively sung by Miss Annie Edmonds, well accompanied by Miss Lucy Murray, were interspersed with the instrumental pieces. At the second recital, on June 11, Madame Goddard will play the whole of the six Preludes and Studies, Op. 104; and at the third, on June 25, the recently published sonata in G minor, composed by Mendelssohn when he was twelve years old—together with his later and more important sonata in B flat (also only just published).

(From the "Morning Star," June 1.)

The first of three pianoforte recitals by Madame Arabella Goddard, during which that Mendelssohn player *par excellence* proposes to introduce the whole of the forty-eight *Lieder ohne Worte*, took place at St. James's Hall on Thursday afternoon. The extraordinary interest which was excited first by Madame Goddard's performance of a selection from this most unique library of instrumental songs during last summer's musical season, and more recently by the events of an evening devoted to the same congenial subject, rendered it something more than natural that the idea of giving just so many of these pieces interpretation as could be included in the work of a single sitting should lead to the yet more happy notion of consecrating as many afternoons as might be necessary to setting forth the beauties of the entire collection. The brevity of the exquisite pieces which are so universally admired under the title of *Lieder ohne Worte*, commends them for manifest reasons to a very large class of players, while the well-known difficulty of many of the numbers makes it peculiarly to the advantage of amateurs that they should have such opportunities of hearing these pieces perfectly performed as are afforded by the Monday Popular Concerts in connection with the longer pianoforte writings of the best masters. Madame Arabella Goddard's Mendelssohn recitals therefore furnish occasion which deserves to be very widely availed of, not merely because each one constitutes a musical treat of exceptional interest and attraction, but because from each one lessons may be drawn that are of the highest importance to the student who desires not merely to play mechanically, but to understand and feel the full beauty of this incomparable music. Last Thursday's recital included sixteen songs selected from the eight books, and the three following examples from the "posthumous" works of Mendelssohn which have recently been drawn from the jealously guarded shelves in the possession of his executors:—(Etude, *presto* in B flat minor; (Prelude), *allegro molto e vivace*, B flat major; (Etude), *allegro con moto*, F major. There is no need to describe over again

how executively perfect was the touch, and how purely beautiful the expression with which all these pieces were played. The audience—a very numerous one—listened from first to last with spell-bound attention, and, long as was the programme, demanded that certain favourite *Lieder* should be repeated with a genuine enthusiasm that forced Madame Goddard into compliance with requests evidently arising from true appreciation of the composer she loves and expounds so well. The recital was so arranged as to contain four divisions, or brief parts, and between each of the said parts a song by Schubert was very agreeably sung by Miss Annie Edmonds, accompanied by Miss Lucy Murray, a pupil, as we believe, of Madame Goddard. If this be so, Miss Murray's best friends can desire for her no higher destiny than that she should prove herself worthy of her instructress.

(From the "Sunday Times," May 31.)

The most able and loving of Mendelssohn's exponents, playing Mendelssohn's sweetest home music—such was the attraction of St. James's Hall on Thursday afternoon. Every admirer of the *Lieder ohne Worte*—that is to say every admirer of music in its purest and chastest form—is under obligation to Madame Arabella Goddard. With a rare feeling, which ought to be honoured in proportion to its rarity, she, who can play anything, comes forward from time to time presenting the little pieces familiar in every family circle. More honour and glory might accrue from the performance of more showy and pretentious works, but Madame Goddard is above and before all things an artist. Conscious of the wonderful beauty which lies—too often hidden—in the simple songs of her favourite master, she thinks it no derogation to appear as its exponent, and does not disdain bringing to her task all those powers which have so often proved equal to the most exacting demands. Those who have not heard Mendelssohn's *Lieder* played by such an artist have yet to learn their true value; and it is for this reason that Madame Goddard deserves thanks for what seems on her part—although she would, beyond question, repudiate the idea—a condescension. The recital of Thursday was the first of a series of three, in the course of which the entire forty-eight songs will be played, not, however, in order as they are printed, but in groups of four, arranged with due regard to contrast and key. Thus in the programme already gone through were selections from all the "books" so placed that the interest was materially aided by variety of style. It is quite unnecessary for us to dwell upon the details of a performance which was absolutely without a flaw. How Madame Goddard can put before her audience such lovely and delicate musical pictures as the "Spring song" and the "Spinnlied" happily needs no telling. Let us say, once for all, that more mechanically and sympathetically perfect playing cannot be imagined than that which kept every listener's attention enchained from the first bar to the last. At the close of the first part Madame Goddard played a selection from the just published posthumous works of Mendelssohn. Of these, however, as of their performance, we shall speak in a separate article. Miss Annie Edmonds very pleasantly filled up the intervals between Madame Goddard's appearances by singing a selection from the "songs with words" of Schubert. Miss Edmonds showed, as we think, a marked improvement upon former appearances, singing not only with precision and correctness, but with genuine intelligence and expression. She was accompanied by Miss Lucy Murray, a young lady whose playing warranted the hope and expectation that she will soon come before the public more prominently. Her rendering of Schubert's fanciful and difficult embellishments to the "Trout" melody, was very far above the ordinary style of accompaniment.

(From the "Daily Telegraph," June 3.)

The success of the experiment made last year by Madame Arabella Goddard of playing a selection of Mendelssohn's "Songs without Words" seems to have emboldened her to perform them now in their entirety. The additional six *Lieder* of the recently published eighth book raises the entire number to forty-eight; and these are now distributed over three recitals. Thus sixteen are played at each concert, and these are divided into groups of four, arranged so as to suit each other in character and key. At the first recital Madame Arabella Goddard was compelled by the gratified audience to repeat the favourite *allegretto grazioso* in A (Bk. 5, No. 6), generally known as the "Frühlingslied;" but she might with just as much reason have been called upon to play all the other fifteen a second time. The playing of our gifted countrywoman is never other than faultless, but where Mendelssohn is concerned it is much more than this. She seems, indeed, to have that close affinity with the genius of the greatest of modern composers which always proceeds from deep admiration. And the perfectly quiet, self-possessed manner of Madame Goddard's playing is peculiarly well suited to pieces which, like the *Lieder ohne Worte*, are, notwithstanding their frequent mechanical difficulty, unobtrusive in character. The repose that distinguishes the fair pianist proceeds from the consciousness of power, and it produces in the listener a corresponding feeling of security. While lis-

tening to her we feel satisfied that we shall hear the composer's ideas interpreted fully, completely, and without affectation. To give a list of the songs so sweetly sung would be utterly useless, but we must mention that each programme is enriched by a short selection from the just-published posthumous works. That "studies" may have a true musical value was amply demonstrated by the Etude in B flat minor, a terrible test of *arpeggio* playing, and still more convincingly by that in F major, which, rendered with extraordinary vigour by Madame Goddard, was actually encoored and repeated. Equally interesting was the "Preludium" in B flat, in every respect a noble composition. The Mendelssohnian pianoforte pieces were separated very effectively by several of Schubert's songs, including "Die Forelle," "Who is Sylvia?" and "Hark! the Lark," given with charming and unaffected expression by Miss Annie Edmonds, the by no means easy accompaniments being as admirably played by Miss Lucy Murray.

THE HANDEL FESTIVAL.

(From the "Pall Mall Gazette.")

The energy and promptitude of Mr. Bowley and his fellow managers have now nearly completed the arrangements for this great musical gathering. Four hundred and twenty players upon instruments are engaged, the London vocal contingent (2,200) has but one more rehearsal to attend, and the work of preparing the 1,200 country singers will soon be finished. Thus far—and it must be remembered that the Festival is above all a choral event—everything promises well. The band may safely be left to Mr. Costa's care, since the notion of that orchestral chief heading any but tried and capable followers is not to be entertained. Mr. Costa as a leader of possible stragglers would be Mr. Costa "translated." As to the metropolitan singers we have already spoken of their fitness. If we do so once more, it is simply because the rehearsal of Friday last made an effect beyond that of its predecessor. The choruses rehearsed were again chiefly those set down for the "selection" day, particular attention being paid to the novelties—as they must be called—from *Theodora* and *Semele*. However one may regret that novelties enter so little into the programme, it is impossible not to approve the choice of such as do. Handel himself considered that "He saw the lovely youth" (*Theodora*) was "far beyond" anything in the *Messiah*; and, although his opinion may be respected as little as is Milton's estimate of *Paradise Regained*, the wonderful grandeur of the chorus goes far to justify it. Not less remarkable is "Now, Love, that everlasting boy," which has so long lain buried in *Semele*, the forgotten opera or serenata (we know not how to call it), produced "after the manner of an oratorio" in 1744. If the production of these choruses do not lead to still further research and revival the result will be disappointing. It must be observed, by the way, that the "selection" performance bids fair to prove the most interesting of the three. Handel's mastery of purely sacred music will be illustrated by the *Messiah*, as completely and exclusively as his power of description by *Israel in Egypt*; but the "selection" programme is arranged to show his genius in all its phases. It ranges from the graceful tenderness of "Let no rash intruder" to the warlike enthusiasm of "See the Conquering Hero comes," and proves with what mastery the composer could touch every chord of human feeling. As regards the performance of these less familiar works, no fear need be entertained. The rehearsal of Friday week was, in its way, as wonderful as the things rehearsed.

The solo engagements just announced are worthy of the occasion. From recognized exponents of oratorio the managers have selected Mesdames Tietjens, Rudersdorff, Sherrington, and Dolby; Messrs. Reeves, Cummings, Foli, and Sautley. In addition they have secured the services of Mdlle. Christine Nilsson, whose singing at the Birmingham Festival proved her no less great in oratorio than in opera; and of Miss Clara Louise Kellogg, whose *début* on the Handel platform will be anticipated with interest. Every one of these artists, not less than their intending auditors, must rejoice to hear that "the preparations for rendering the great transept of the Crystal Palace acoustically perfect have been in active progress for many months." We doubt acoustical perfection in such a place, but not the value of the measures now being taken to secure it. On former occasions much of the sound has wandered away into empty galleries and courts, and hence much of the expected grandeur has been lost to the crowded transept. Now, however, the transept is to be turned into a concert room enclosed on all sides, so that the 4,000 voices and instruments will have a better chance than ever before.

MR. CHARLES HALLE'S RECITALS.

Mr. Hallé, one of the most diligent explorers of the music of the past, as he is one of the ablest and most versatile exponents of the music of the present, has recommenced his so-called "Recitals" in St. James's Hall. These performances, instituted some seven or eight years ago, are annually looked for, as the summer begins to set in, by a considerable section of the musical community and an influential class of amateurs of the instrument which is that of Mr. Hallé's predilection, and of which he is so experienced a master. On three different occasions Mr. Hallé has played consecutively, according to the order in which they were written, the whole of the solo pianoforte sonatas of Beethoven; at other times he has gone for his materials, not merely to Beethoven, but almost to every one of the great composers, from Bach and Handel to Mozart, Clementi and Dussek, from Mozart, Clementi and Dussek to Hummel, Weber, Mendelssohn and Schubert, seasoning his programmes with lighter specimens from John Field, Chopin, Stephen Heller, &c. This year he is again in a manner exclusive; but his exclusiveness does not shut out every other composer except Beethoven. He admits to a partnership with Beethoven that unequalled master's worthiest contemporary, Franz Schubert, about whom and about whose works the musical world has of late years become extremely curious—witness, in Germany, the enormous *Biography*, by Dr. Heinrich Kreissle von Hellborn, a fruit, no doubt, of the earlier researches of the enthusiastic Schumann, and the powerful countenance lent to Schumann by the scarcely less enthusiastic, though less outwardly demonstrative, Mendelssohn; witness in England the very many instrumental compositions in every branch, from solo sonata to quartet, from quartet to quintet and octet, from these to the grand orchestral symphony, which within the last ten or twelve years have one by one been brought to light, at the Monday Popular Concerts, at the Crystal Palace Concerts, at the concerts of the Old and New Philharmonic Societies, at Mr. Henry Leslie's Concerts and elsewhere. In associating Schubert with Beethoven, and in dividing his programmes between the two, Mr. Hallé has imparted quite a new interest to his recitals. He has, at the same time, shown commendable discretion in not representing Beethoven by Beethoven's sonatas—against which, in spite of the fertile and original genius they exhibit, those of Schubert could not, during eight performances, make a fair stand. But, having proved his ability to play all the sonatas of Beethoven, Mr. Hallé has wisely gone to other sources; and by no means the smallest recommendation to his present series is the fact that the eight programmes include Beethoven's entire miscellaneous compositions for pianoforte without accompaniment—comprising the *Variations*, the *Rondos*, *Bagatelles*, &c.—forming in themselves a library of music to satisfy any pianist able to appreciate what is beautiful. By the side of these are not merely the eleven known sonatas of Schubert (including the so-called "*Fantasia-Sonata*," in G, as genuine a sonata as any of the others), but the whole of the published minor works, for pianoforte, of that singularly gifted master. These are in all styles, and contain scarcely a single piece that is not more or less interesting. Never, perhaps, although only two composers are called upon, has Mr. Hallé projected a set of performances of more varied interest.

There have already been five recitals, during which eight of the sonatas of Schubert have been given, and among them the exquisitely beautiful one in E flat, which we have little doubt that Mr. Hallé is correct in announcing as performed for the "first time in public." Six of the others, including among them the great one in A minor, generally known as Schubert's "first sonata" (although composed in 1825—eight years later than the sonata in E flat, which is called "the fourth"), had already been performed in public. The selections from the minor works have been extremely interesting; but a good many of these have been heard at previous recitals—as, indeed, have a good many of the pieces by Beethoven introduced up to the present time. Mr. Hallé was never playing better, never with more finished accuracy and conscientious earnestness.

At the fifth recital (yesterday afternoon) the sonata in B major (also composed in 1817), another work by Schubert, probably never heard in public before, was the conspicuous feature of the programme; and equal in interest was the exquisitely beautiful "*Fantasia-Sonata*," Op. 78 (a regular sonata in spite of its name).

We should have stated that a vocal song in each part forms an agreeable relief to the pianoforte music; and that the singer at the first recital was Miss Edith Wynne, at the second Mdlle. Rives, at the third Mdlle. Götz, at the fourth Mr. Vernon Rigby, and at the fifth Miss Anna Jewell.

MANHEIM.—A new opera, *Ruy Blas*, by Herr Zenger, has been produced.

BUSSETO.—Next August, a new theatre will be opened in this town, which is, as most musicians are aware, the birthplace of Verdi.

THE CHARITY CHILDREN AT ST. PAUL'S.

The anniversary meeting of the Charity Children in the Cathedral Church of St. Paul's was held on Thursday at noon, and notwithstanding that the weather was unfavourable, brought, as usual, an enormous crowd. The characteristics of this most attractive of Festivals have been so frequently dwelt upon that any description of them now would be superfluous. Enough that the arrangements for the accommodation of from 4,000 to 5,000 boys and girls were effected with the same admirable skill for which we have so often had to credit Mr. Arthur S. Newman, the appointed architect on these occasions. At an early hour the Cathedral was besieged with visitors, and long before service began was crowded as far as the eye could reach from the central position under the dome. It was, as always, a thing to see and to remember.

The full Cathedral service, in which, time out of mind, the children have taken part, and which owes its exceptional effect entirely to their co-operation, was precisely the same as last year. We are almost tired of saying that, with or without innovations, the impression derived from the performance of this service, in so far as the music has to do with it, invariably seems fresh and new. Let the Psalms and Anthems be set by whom we please, it is much the same; they are heard under circumstances that invest them with peculiar interest, and cannot fail to edify. Of course, immediately before prayers, we had the wonderful "Old Hundredth" ("All people that on earth do dwell"); and once again the sonorous unison proceeding from the multitude of tiny throats fully accounted for the delight of "Papa Haydn," and the ecstasy, more than fifty years later, of M. Hector Berlioz, a musician who has no attribute whatever that could equally be ascribed to Haydn beyond the faculty of appreciation. In the last verse ("For why? the Lord our God is good"), sung *fortissimo*, accompanied by full organ, drums and trumpets, the effect of this unison was prodigious.

Prayers were intoned by the Rev. W. Sparrow Simpson, and Lessons read by the Rev. James Lupton—both minor canons of St. Paul's. It is scarcely necessary to say that the Responses used were those of Queen Elizabeth's organist and composer, Thomas Tallis. There is no more chance, indeed, of these than of the "Old Hundredth" being laid aside, nor would any one who is not indifferent to the matter view without regret the abolition of either. The psalms for the day (19, 20, and 21, "The Heavens declare the glory of God"; "The Lord hear thee in the day of trouble"; and "The King shall rejoice in thy strength") were chanted by the members of the united choirs, to Dr. Crotch's "slow chant" in C, the children joining, according to custom, in the "Gloria Patri" at the end of each. Last year the performance of the choir, composed, as always, of singers belonging to the Chapels Royal, Westminster Abbey, and St. Paul's strengthened by a good sprinkling of amateur volunteers, were not altogether satisfactory; but on Thursday they could possibly have earned nothing but praise from competent judges. They were excellent in Mr. Goss's "Te Deum" and "Jubilate" in A, composed for these meetings in 1865, performed each year since, and to be performed, let us hope, for many years to come. Every fresh hearing of these genuine and masterly specimens of church music is likely to bring with it an increase of admiration. Written expressly for the purpose of enabling the children to join the choir, the voice part is not merely in unison all through, but never once goes out of the key, monotony being avoided, however, in the accompaniment by the most pleasing and natural progressions of harmony. In this "Te Deum" and "Jubilate" Mr. Goss has emphatically shown that such music is not necessarily dry and pedantic, but that it may have expressive character as well as melody (instance the passage on the words, "When Thou hadst overcome the sharpness of death," and the really jubilant opening of the "Jubilate"). Church music, in short, purer, more unaffected, and at the same time, of its kind, more ingenious and beautiful, has seldom been written. Having achieved this marked success on behalf of the children, it is worth the consideration of the accomplished organist of St. Paul's whether something might not be composed for the choir, not necessarily with the voices in unison, but in which the children might take part, at regulated intervals, as chorus. No little of the effect of Mr. Goss's "Te Deum" and "Jubilate" was due to the perfect style in which they were accompanied on the organ by Mr. George Cooper, Mr. Goss's able deputy—one of our best musicians.

As from time immemorial the prayer for the Queen was preceded by Handel's simple, noble, and magnificent anthem, "Zadok the priest and Nathan the prophet anointed Solomon King"—composed for the coronation of George II. This has seldom in our remembrance been more finely given; and it is only just to state that the steady and unhesitating manner in which the time was indicated by the successor to the late Mr. Buckland—Mr. James Shourbridge, a vicar choral of St. Paul's, whose experience was gained years since as conductor of the Cecilia Choral Society—materially contributed to the result. Here the organ accompaniment enjoyed the advantage of the combined fingers of Messrs. Goss and Cooper, who played it together as a duet. Never have the children accomplished their share in the "Coronation

Anthem" more satisfactorily—never with more accent, precision, and unanimous good will. A more emphatic illustration of the text—"And all the people rejoiced and said, 'God save the King, Long live the King, May the King live for ever, Amen, Hallelujah,'" &c., which Handel has so gloriously set, could hardly be imagined. Here, too, the trumpets (Messrs. T. Harper, Irwin, and Stanton Jones) and drums (Mr. Pheasant), in the little orchestra close beside the organ, became important adjuncts to what musicians term the "ensemble," the trumpets in some of the passages (such as "May the King live for ever"), playing in unison with the voices of the children. It may be stated, *en passant*, that the drums played upon by Mr. Pheasant were the so-called "tower drums" used at the great Handel Commemorations held in Westminster Abbey (1784, 1786, and 1834), and also at the Festivals of York and Birmingham.

For six or seven years the sermon has been preceded by the impressive *chorale*, "Sleepers wake, a voice is calling," from Mendelssohn's oratorio, *St. Paul*; and so well suited has this been found to the place it occupies that it is likely to remain a fixture. Mendelssohn himself would have felt more than common gratification at seeing his name side by side with that of Handel, for whose works, like every other great composer who lived after Handel, he professed unbounded reverence; but Mendelssohn died before the idea was entertained of substituting his *chorale* for one of the worn-out platitudes too long allowed to keep back something better. Out of "Sleepers wake" (where again the trumpets were splendid), as out of the "Hallelujah" chorus from the *Messiah*, with which the service terminates, some of the most striking effects of the day were obtained. In the grand passage of the "Hallelujah" "And He shall reign for ever and ever" (merely to cite one example), the ease and precision with which the high note (A) on the monosyllable, "He," was taken by the children—as though by a single voice, instead of 5,000—must have no less surprised than delighted every one with an ear for music. But, to enter no further into detail, the whole "Hallelujah" was sublime, and this notwithstanding the comparatively slow time in which, under such exceptional circumstances, it is indispensable to give it. We had almost forgotten to name the 104th Psalm ("My soul, praise the Lord"), by Dr. Croft (1702), a contemporary of Handel, which was, as always, admirably sung by the children. This, however, though unquestionably good, and the chant by Dr. Crotch, which is not so good, might on future occasions advantageously be laid aside, to make way for something new.

The sermon was preached by the Bishop of Ely, who selected for his text, "And this is life eternal, that they might know Thee the only true God, and Jesus Christ, whom Thou hast sent" (John xvii. 3).

Altogether this Festival, the general proceedings of which were superintended by Mr. Fuller, one of the most active and zealous representatives of the Society of Patrons, was one of the most successful on record. How far, in a pecuniary sense, it may have benefited the charities we are at present unable to state. At the same time we are compelled to join in a regret, very generally expressed, that another twelvemonth should have passed, and still no case be supplied for the fine organ of Messrs. Hill, which sounds too gratefully to the ear to be allowed to remain, year after year, repulsive to the eye.

PROVINCIAL.

GRAVESEND.—A correspondent writes to us from this famous riverside resort in the following terms:—

"Miss Webb gave a concert at the Assembly Rooms on Wednesday. She was assisted by Miss Anna Jewell, Mrs. J. Holman Andrews, Messrs. W. H. Cummings, Lewis Thomas, H. Blagrove, and J. M. Wehli. Mr. Armbruster accompanied instead of Herr Lohmeyer. The programme was well selected, combining classical music, with a sprinkling of the lighter kind. The first part comprised: 'Deh vieni,' well given by Miss Anna Jewell; songs by Mr. L. Thomas and Mr. W. H. Cummings admirably rendered; Haydn's charming 'Mermaids' Song,' given by Miss Webb with much taste and skill, and encored; and Costa's canon, 'Ecco' The instrumental part included some pianoforte pieces by Mr. J. M. Wehli, a concertina solo played with taste and skill by Mr. H. Blagrove, who also took part with Mrs. J. Holman Andrews in a duet for pianoforte and concertina performers. We must not omit to mention that Balle's duet, 'O'er Shepherd Pipe,' was effectively given by Miss Webb and Mr. L. Thomas."

At the Brighton County Court, Mr. John Sparring, organist of St. Andrews, brought an action against the incumbent for breach of contract. The plaintiff was dismissed at a moment's notice, owing to his declining to yield his right of choosing the chants. The jury gave a verdict in favour of the plaintiff and awarded him the amount sued for—viz., £20.

ST. JAMES'S HALL.

MADAME ARABELLA GODDARD'S

THREE PIANOFORTE RECITALS

OF

MENDELSSOHN'S LIEDER OHNE WORTE

(Songs without Words),

INCLUDING THE WHOLE FORTY-EIGHT.

THE SECOND RECITAL

WILL TAKE PLACE ON

THURSDAY, JUNE 11TH,

At Three o'clock precisely.

Programme.

PART I.

SONGS WITHOUT WORDS:—No. 1, Book 7; No. 5, Book 3; No. 6, Book 1; and No. 6, Book 4	Mendelssohn.
SONG, "The Barcarole"	Schubert.
SONGS WITHOUT WORDS:—No. 2, Book 2; No. 1, Book 6; No. 4, Book 8; and No. 2, Book 5	Mendelssohn.
SONG, "Sols toujours mes seuls amours"	Schubert.
SELECTION FROM THE POSTHUMOUS WORKS:—Etude, No. 1 (Op. 104, Book 2); Præludium, No. 1 (Op. 104, Book 1); Etude, No. 2 (Op. 104, Book 2)	Mendelssohn.

PART II.

SELECTION FROM THE POSTHUMOUS WORKS:—Præludium, No. 2 (Op. 104, Book 1); Præludium, No. 3 (Op. 104, Book 1); Etude, No. 3 (Op. 104, Book 2)—first time in public	Mendelssohn.
SONG, "Margaret at the Spinning-wheel"	Schubert.
SONGS WITHOUT WORDS:—No. 5, Book 1; No. 4, Book 1; No. 5, Book 5; and No. 5, Book 8	Mendelssohn.
SONGS { "There is a streamlet gushing" (Müllerlied) } { "On every tree and every flower" }	Schubert.
SONGS WITHOUT WORDS:—No. 3, Book 7; No. 4, Book 8; No. 4, Book 7; and No. 3, Book 4	Mendelssohn.

PIANOFORTE	MADAME ARABELLA GODDARD.
VOCALIST	Mrs ANNIE EDMONDS.
ACCOMPANIST	MISS LUCY MURRAY.

Pianoforte—Broadwood & Sons' Concert Grand.

* * The Third Recital will take place on Thursday, June 23th, when Madame GODDARD will play the Sixteen remaining "Songs without Words," the Sonata (Posthumous) in G minor, composed by Mendelssohn at the age of twelve years (first time in public), and the Sonata (Posthumous) in B flat major.

Reserved Stalls for a Single Recital	s. d.
Subscription Tickets (Stalls) for the Three Recitals	5 0
Balcony	10 6
Area	3 0
	1 0

To be obtained of Madame Arabella Goddard, at her residence, 28, Upper Wimpole Street; Chappell & Co., 50, New Bond Street; and of Mr. Austin, at the Ticket Office, St. James's Hall.

ST. JAMES'S HALL.

MR. CHARLES HALLE'S PIANOFORTE RECITALS.

SIXTH RECITAL, FRIDAY AFTERNOON, JUNE 12TH.

To commence at Three o'clock precisely.

Programme.

PART I.

GRAND SONATA, in C minor, No. 9 (Posth.)	Schubert.
SONG, "On Music's softest Pinions"	Mendelssohn.
BAGATELLES, Op. 126, Nos. 5 and 6	Beethoven.
ADAGIO and RONDO, in E, Op. 145	Schubert.

PART II.

THIRTY-THREE VARIATIONS on a Waltz by Diabelli, Op. 120	Beethoven.
SONG, "Zuleika"	Mendelssohn.
TWO IMPROMPTUS in C minor and A flat, Op. 90, Nos. 1 and 4	Schubert.

PIANOFORTE	MR. CHARLES HALLE.
VOCALIST	MADAME EMMELINE COLE.

PRICES OF ADMISSION.

Stalls, numbered and reserved	s. d.
Balcony	7 0
Area	3 0
	1 0

Subscriptions received at Chappell & Co.'s, 50, New Bond Street; Keith, Prowse, & Co.'s, 48, Cheapside; Mitchell's, 33, Old Bond Street; Austin's Ticket office, 28, Piccadilly; and by Mr. Charles Halle, 11, Mansfield Street, Cavendish Square.

BIRTH.

On Wednesday the 3rd inst., at Langham Place, the wife of Signor BEVIGNANI of a son.

TO CORRESPONDENTS.

L. S. L. (Stourport).—Published music sent for review will be duly acknowledged. We cannot review manuscript compositions.

MM. STAINES AND HIRD (Blackheath).—The ballad, "Thy Name," sung by Miss Fanny Poole at the Alexandra Rooms, on Friday last, is written and composed by Mr. and Mrs. St. Leger. It will shortly be published.

NOTICE.

The MUSICAL WORLD will henceforth be published on FRIDAY, in time for the evening mails. Country subscribers will therefore receive their copies on Saturday morning. In consequence of this change, it is urgently requested that Advertisements may be sent not later than Thursday, otherwise they will be too late for insertion in the current number.

With this number of the MUSICAL WORLD subscribers will receive four extra pages, and again, from TIME TO TIME, as expediency may suggest.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JUNE 6, 1868.

THE HANDEL TRIENNIAL FESTIVAL.

THIS unparalleled act of homage to the genius and memory of a great man is once more close at hand. In 1857 Handel had been dead a hundred years, and the Sacred Harmonic Society, which, but for Handel, would probably never have existed, marked the centenary by a performance of his works on a scale of unprecedented magnitude. The results of that celebration went farther than its promoters contemplated. Instead of at distant intervals, Handel Festivals even more imposing arrest, every third year, the attention of musicians all over the world, and make the Crystal Palace not merely the "cynosure of neighbouring eyes," but the centre of attraction for whosoever has heard the name of the most illustrious among sacred composers. In 1862 and 1865 the most accomplished living conductor marshalled an army of singers and players counting in thousands, upon an orchestra as colossal in its way as Handel himself, and brought to a successful issue a series of performances conceived on as vast a scale as the music performed. What these events did for the composer's reputation may be easily imagined, as may the credit they reflected upon that "unmusical nation" in the midst of which Handel gloriously lived and died, and by which his immortal memory is accounted a precious heritage. Hence the approaching Festival is a thing to be welcomed. More than that, it is a thing about which one may feel enthusiastic even in the presence of superciliousness itself.

Profiting by experience the managers have made each Festival an improvement upon its predecessors. Just as 1865 was better than 1862 and 1857, so 1868 promises (and Handel Festivals promise nothing they do not perform) to be better than 1865. This is true in nearly every department of the gigantic scheme. So rapid is the progress of music in England now-a-days that even three years show a marked advance in the intelligence and capacity of the host of eager candidates for a place in the Handel Festival chorus. With a standard of fitness higher than ever, the managers have this year secured a body of singers capable, like Lord Wellington's Peninsular army, of doing anything and singing any-

where. On this head, however, we shall say more presently, merely adding now, that, as on former occasions, the "provinces" have been ransacked for efficient choristers. All the towns famous on account of Festival doings—Birmingham, Norwich, Worcester, Hereford, and Gloucester, to wit—will send up their best voices; nor will contingents from the far north, Bradford and Leeds for instance, be wanting! The proficiency of these detachments is amply secured. At appointed centres, the Sacred Harmonic Society's agents do for the country singers what Mr. Costa has been doing in Exeter Hall for the Londoners, and thus the great rehearsal day will find metropolis and provinces equally well represented.

Turning to the solo artists we have a prospect equally fair. What says the reader—let him be a reader ever so insatiable in this matter—to a list of names including Theresa Tietjens, Christine Nilsson, Clara Louise Kellogg, Eugenie Carola, Lemaens-Sherrington, Maria Rudersdorff, Sainton Dolby, Sims Reeves, Foli, and Santley? A single glance at this list shows the managers' determination to have the best available artists in every department, and, so far as sopranos are concerned, to have all the best. They might have been content with the skill and experience of such recognized oratorio singers as Mdle. Tietjens, Madame Lemmens-Sherrington, and Madame Rudersdorff, who, together, are well able to render Handel's airs every justice. But they seem to have determined upon an accumulation of sopranos. Hence their engagement of the young Swede who proved at Birmingham last year that she can sing Handel as well as she can sing Verdi, of the young American whose cleverness justifies her in attempting anything, and of the young Hungarian with whom during the past winter the Sacred Harmonic Society's subscribers were made pleasantly familiar. It may safely be assumed that many if not all of these ladies will appear at each performance, and the personal interest thus enlisted on the side of success will, no doubt, justify the managers' profuse liberality. With regard to the other artists what need be said? To praise the exquisite style in which Madame Sainton-Dolby delivers sacred music, or to dilate upon the splendid oratorio singing of such artists as Mr. Sims Reeves and Mr. Santley would be "wasteful and ridiculous excess."

The band may safely be left with Mr. Costa. That accomplished chief will, we may rest assured, tolerate no shadow of risk in a department specially his own, if any department can specially belong to a conductor who is at home with all. The Sacred Harmonic Society and the Crystal Palace will, of course, furnish a nucleus of thoroughly safe players, around which will be grouped experienced professionals and amateurs, in number sufficient to make the instruments about 500 strong. We are told that of these some 430 will be "strings." What would one not give if Handel could hear such a band perform, say, his *Occasional Overture*, with that stately March which, on the Selection day, will astonish not less than it will please!

But the Festival preparations are not exclusively such as bear directly upon the Festival music. In vain are these made perfect if, after all, the audience cannot hear, or, at best, can only hear with difficulty. We need not tell how gallant and persevering a fight has been carried on with the acoustical difficulties of the central transept ever since the Handel celebrations began. Each Festival has been a step towards victory, but it seems reserved for that just at hand to bring the conflict to a successful issue. Mr. Bowley, we are assured, is about to give his stubborn foe a *coup de grace*, which will settle it for all future time. The stroke, like Napoleon's favourite device of piercing the enemy's centre, is simple but masterly. He means to enclose the transept all round, thus giving the "4000" a chance never enjoyed before, and stopping their "thund'rous harmonies" from wandering away where there

are no ears to hear. We are bidden to expect a "surprise" in consequence, and we do the bidding with all possible alacrity.

Coming, now, to the music set down for performance, it is clear, first of all, that the task of selection was two-thirds easy and one-third difficult. A Handel Festival, giving but one concert (supposing such an improbable thing), must choose the *Messiah*; giving two, it must add to the "Sacred Oratorio" the stupendous *Israel*; giving three, matter for the third must be hard to find, just because there is so much of it. Everybody knows what befell the quadruped surrounded by equally attractive bundles of hay. That the Festival managers have not been equally embarrassed is a wonder. But, with whatever difficulty, they have made up their minds, and the result will give universal satisfaction. Before proceeding to particulars let it be stated that the Selection-programme equals—enthusiasts of Handel say it exceeds—either of the others. Proofs of this are not far to seek. In the first place there is the *Occasional Overture*, with its magnificent opening movement, its inspiring *allegro*, and the stately March by which, perhaps, it is best known.

This, the most generally known and admired of Handel's orchestral preludes will be followed by the interesting selection from *Saul*, which has been so marked a feature at previous Festivals. No one who has ever heard the splendid choruses, beginning with "How excellent Thy Name" and ending with the "Hallelujah," will feel other than glad that they are once more in the programme. The same remarks apply to the excerpts from *Solomon*, an oratorio rarely performed, but, nevertheless, full of magnificent illustrations of Handel's magnificent genius. It will be sufficient to name the grand double chorus, "Immortal Lord of earth and sky," the gracious and graceful "Let no rash intruder," the glorious outburst of loyalty, "Shake the dome," and the "Passion" choruses, to prove that *Solomon* could on no account have been overlooked. From *Judas Maccabæus* the perennial "Conquering Hero" has been selected, while "The many rend the skies" will represent *Alexander's Feast* as nothing else could represent that famous secular work. But the greatest interest centres in two choruses so rarely performed that they might well be termed "novelties," even though their composer died more than a century ago. These are "Now, Love, that everlasting boy," from the well-nigh forgotten *Semele*; and "He saw the lovely youth," from the scarcely better known *Theodora*. In making this selection the managers have done well, and if the result be not a surprise it will assuredly be a disappointment. There may be good reasons why *Semele* and *Theodora* are practically shelved. That is a question we have no intention to discuss now; but there are still better reasons why for Festival purposes choice should be made of the particular "numbers" just mentioned. Handel's own estimate of "He saw the lovely youth" is very familiar; and those who were privileged to hear the great rehearsal of Friday week will hardly feel inclined to dispute it. They may, however, doubt which to place first, the extract from *Theodora* or the one from *Semele*. Evading a discussion upon this point, also, let it suffice that both show Handel in his grandest mood. We must here refer in very strong terms of praise to the style in which these, and other more or less familiar choruses have been rehearsed by the 2,200 voices forming the metropolitan section of the choir. For sonority of tone, quickness of comprehension, and general musical intelligence, the present Handel Festival chorus has never been equalled. For corroborative proof let it be recorded that two brief practices of less than two hours each sufficed to satisfy even Mr. Costa that all the Selection-programme was safe. Bearing in mind the character of that programme, the fact is of large and agreeable significance. With regard to the second day solos, it will be sufficient if we name them in connection with the artists to

whom they are allotted. To say that Mdle. Tietjens will sing the beautiful air from *Judas Maccabæus*, "Pious orgies," and the scarcely less beautiful "Lascia chi'o pianga," from *Rinaldo*; that Mdle. Christine Nilsson will sing "From mighty kings," and "Wise men flattering," that Mdle. Clara Louise Kellogg will sing "Oh! had I Jubal's Lyre," and that to Mdle. Carola is confided "Let the Bright Seraphim," while Madame Sherrington takes "Sweet bird," from *L'Allegro*, is to specify attractions no lover of Handel will be able to resist. For these reasons, then, we hold the Selection-programme first in interest, though yielding to none in homage to the creator of the *Messiah* and of *Israel*.

Of the grand rehearsal, as of the first and third days of the Festival proper, it is superfluous to speak. Not a word will be needed to commend it to public favour. The spell of the "Sacred Oratorio" and of the gigantic *Israel*, is strong enough to command audiences for which even the central transept is too small; while a programme, embracing the finest portions of its three successors, must speak for itself.

To close this article without certain personal references would be unjust. Whoever else may be worthy of praise after the event there are two men to whom praise must be given beforehand. One is Mr. Costa, legitimate commander when thousands are to be commanded. Remembering what this gentleman has done on former occasions, we look for another triumph, and, by anticipation, say, *Ave Costa Imperator*. The other is Mr. R. K. Bowley, of the Crystal Palace, to whose less apparent, but not less valuable energy and experience, the Handel Festivals have, from the first, been so greatly indebted. So well have these colossal undertakings been managed, time after time, that now nobody anticipates the smallest failure in the smallest matter. Probably, no "general manager" was ever the just object of so comprehensive and emphatic a compliment.

THE HANDEL TRIENNIAL FESTIVAL.

(From the "Times.")

The programme for the fifth Handel Festival in the Crystal Palace is now, we believe, entirely made out. That the performances will surpass those of any previous celebration may, if only for a solitary reason, be taken for granted. The difficulties which stood in the way of converting the central transept into an effective music-hall are now surmounted, means having been contrived by which it is to be enclosed on every side; so that the sound, instead of travelling, as before, down the nave and corridors, north and south, will be concentrated within the area apportioned to the audience. Thus, we shall have a temporary concert-room as big as all the concert-rooms in London put together—a concert-room, in short, spacious enough to accommodate an assembly of 30,000 persons. The Handel orchestra itself was hardly open to improvement; but the full tide of harmony that can be sent forth from it by the voices and instruments of some 4,000 singers and players has never hitherto enjoyed a fair chance of being tested. There is now, however, the chance, and little fear need be entertained about the result.

The orchestra and chorus are to be on the same unparalleled scale as in former years. The London choral contingent ("metropolitan amateur members of the Handel Festival Choir") considerably upwards of 2,000 in number, will be strengthened by 1,200 or 1,500 of the most practised singers from various parts of the country, every town at which musical festivals are periodically held, or which can boast the possession of a choral society for the practice of sacred and secular music, furnishing its most competent representatives. The Birmingham Festival Choir, the Leeds and Bradford Chords, famous in musical Yorkshire; the Liverpool singers, as famous in the north-west; the Norwich singers, no less so in the east; the choirs of Worcester, Hereford, and Gloucester, of whose capacity we need not speak, each and all send delegates. The progress made in the country, as well as in London and its vicinities, ever since the last Handel Festival, is noteworthy; and choral singing will, in all likelihood, be heard on the three days of the Handel Festival, such as not very many years since would have been deemed impracticable. In London, at Exeter Hall, two rehearsals have been held, under the direction of Mr. Costa, of many of the principal and all the least familiar choruses included in the scheme. The majority of

the choruses from *Solomon*, and other works to be given at the second performance, were carefully gone through. Of the choruses already known it is unnecessary to speak; but two—one from *Theodora*, Handel's penultimate oratorio ("He saw the lovely youth"), the other from *Semele* ("Now, Love, that everlasting boy"), may be especially referred to as among the finest, though least known, by the composer, who as a choral writer stands pre-eminent. These have very seldom, if ever, been heard since Handel's time, and will be all the more interesting on that account. The two rehearsals which Mr. Costa, the life and soul of the Handel Festivals, superintended with his accustomed indomitable energy, making 2,200 singers as attentive and obedient as if he had merely the 200, without the 2,000, to deal with, were such as to encourage the highest hopes. It may safely be said that choral singing so admirable, from a multitude of voices, was never listened to before in this or in any other country.

The programme of the coming Handel Festival in its conspicuous features, is very like the programme of the last. On the first day (Monday, June 15) the *Messiah* will be given; on the second (Wednesday, June 17) a miscellaneous selection; and on the third day (Friday, June 19) *Israel in Egypt*. About the first and last days it is needless to say anything. The great Christian and the great Biblical musical epics are both, under any circumstances, sure attractions; but even more interesting to a large number will be the second day, the programme for which exhibits Handel's magnificent genius in all its many-sidedness—including selections from *Saul*, *Semele*, *Theodora*, *Alexander's Feast*, *Solomon*, and *Judas Maccabæus*, the whole preceded by the overture to the *Occasional Oratorio*.

The principal singers engaged for this Festival, and to each of whom is allotted a solo in the miscellaneous selection for the second day, are Mdles. Tietjens, Nilsson, Kellogg, and Carola; Mesdames Lemmens-Sherrington, Rudersdorff, and Sainton-Dolby; Signor Foli, Messrs. Cummings, Santley, and Sims Reeves.

The general rehearsal at the Crystal Palace is fixed, as usual, for the Friday preceding the Festival (June 12).

CONCERTS VARIOUS.

In consequence of the success of the concerts lately given by the London Glee and Madrigal Union (Miss J. Wells, Miss Eyles, Messrs. Land, Baxter, Coates, and Winn), the director has announced three more concerts to be given during the present month. One of the principal features of the series just finished has been a selection from Mendelssohn's part-songs including "The deep repose of night," "When the west," "Slumber, dearest," and "O hills, O vales." The latter produced so great an effect, not only by its intrinsic merit, but in consequence of the charming way in which it was sung, that it was encored. The programmes of the next series will, no doubt, be enriched by other and like works of the same composer. At each concert a pianoforte solo has been given. On Thursday last Mr. Lindsay Sloper was the performer, and on the previous Thursday Mr. W. H. Holmes played a *chaconne* by Handel, and W. Bird's variations on the "Carmen's Whistle," in admirable style. Mr. Harold Thomas, Mr. Walter Macfarren, and Miss Ellis Jewell have also appeared, and Mr. Land, as usual, has conducted all the concerts.

THE MISSES JEWELL gave recently a *soirée d'invitation* in Wimpole Street, assisted by Miss Marion Severn, Mr. Trelawny Cobham, Mr. E. C. Perugini, and Herr Oberthur. The rooms were filled by an elegant company, evidently gratified with the performances. The Misses Jewell began by playing Nos. 2 and 3 of the "Three Diversions" of Professor Sterndale Bennett; and during the evening Miss Ellice Jewell played Benedict's "Erin," and Miss Anna Jewell introduced a graceful song by Mrs. Holman Andrews, entitled "The Rainbow," which she was compelled to repeat. Mr. William Carter accompanied the vocal music.

STANZAS.

(From "Fun.")

I cannot play again to-night;
Go, seek some other hand,
Whose digits—muscular but light—
May sweep your Collard's Grand.
Nay, bid me not awake once more
The wild and witching strain,
I tell you—as I said before—
I cannot play again.

You kindly press me to perform
That ugly piece by Liszt;
But no—the room is very warm,
And I have sprained my wrist.

You probably may fancy, Miss,
There's nothing in a sprain:
Well, all I mean to say is this—
I cannot play again.

You've had a bit of Mendelssohn;
The overture to *Tell*;
A little gallop of my own,
Performed extremely well;
You've had a Reverie in A,
"La Source," "La Châtelaine";
You must excuse me if I say
I cannot play again.

CRYSTAL PALACE OPERA CONCERTS.

An opera concert at the Crystal Palace is entirely a thing *sui generis*. Although it takes place on Saturdays, let nobody call it a Saturday concert; and although it succeeds the Saturday concerts proper, let nobody suppose that it inherits their specialities. The Opera concert is Crystal Palace music out for a holiday, and disporting itself in gay and lightsome mood amid all sorts of pleasant surroundings. Such a holiday does the Crystal Palace music deserve after a long winter's work. For twenty-eight weeks, more or less, it agonizes (interpret the word etymologically, O reader) to win the prize of perfection, driving sap and digging trench up to that object, now almost within arm's length. But with the summer it puts on its lightest garments, goes out into the sunshine of the central transept, and gets mixed up with lovely flowers, statues, fountains, and wonderful toilettes. In fact, from being the attraction it gracefully consents to become one of many, putting itself in sympathy with the rest by chattering its prettiest small talk and playing the part of "squire of dames" as one to the manner born. There is a time for all things—a time to be grave and a time to be gay. We are glad to see the Crystal Palace music in its gaiety, and love it hardly less when trilling "Qui la voce" than when "tackling" the Ninth Symphony.

Of course, he who attends an Opera concert must bear in mind its position and pretensions. If it could find audible voice it would express both somewhat after this fashion:—"My music is showy rather than solid, because the audience find it to their taste in summer, as they do aerated waters, and for the same reason. I pretend to refresh rather than sustain; if I succeed, no matter in what way, my mission is fulfilled." Meet the Opera concert in a mood congenial to its own, and no more charming entertainment can be found under the sun. If weary of the music (and such a thing may happen) there are a score of pleasant sights on which to feast the eye (charming *prime donne*, for example, in their habits as they live), and there is a *coup d'œil* which, treated analytically, affords endless interest. Truth to tell, the public seem to be fully aware of all this. Hence, Saturday after Saturday, they crowd the central transept in gala dress, pouncing on the best unreserved seats two hours before time, and, ere the appearance of Mr. Manns, turning the vast area into a spectacle which, like most Crystal Palace things, is unique. Very pleasant is the Opera concert, and "long may it survive."

We can only indicate the chief features of the four programmes already gone through. In the first (Mdlle. Tietjens, Madame Trebelli, Signor Bettini, and Signor Foli being among the performers) the *finale* to the last act of *Fidelio* proved a great attraction. Preceded by *Leonora* (No. 3), and with the chorus entrusted to Mr. Mapleson's excellent voices, the selection was of importance in every sense. The Pilgrims' Prayer from *I Lombardi* (encored), and two overtures in addition to that of Beethoven, were other points of interest in this capital concert. On the following Saturday Mdlle. Lucca headed a detachment of Mr. Gye's troupe in taking possession of the platform. The attractive little lady sang "Voi che sapete" and "Robert, toi que j'aime" in her own way, which proved so much to the taste of her audience that she was compelled to repeat both. Other selections were given by Mdlles. Frizzi and Grossi, Signori Ciampa, Cotogni, and Naudin, Mr. Manns' band supplementing with the overtures to *Oberon* and *Guillaume Tell*; and the Crystal Palace choir doing good service with Schubert's "Shepherd Chorus" and Bishop's "Sleep, Gentle Lady." The third concert, displaced by a flower show, was given on the following Thursday. Its main attractions were Mdlle. Christine Nilsson and the *Sabat Mater*. We are not going, on this occasion, to sing the praises of one or the other. Let it suffice that the fair young Swede, assisted by Madame Demerich-Lablache, Signor Bettini, and Mr. Santley, left as little to be wished for as did Rossini when he composed the work. The "Inflammatus" was encored, and so, also, was "Cujus animus." Other encores were awarded to Mdlle. Nilsson for a "Valse des Bluettes," and to Mr. Santley for Benedict's capital patriotic song, "England Yet." The concert of Saturday last, in which Miss Kellogg, Madame Trebelli, Mdlle. Sinico, Signori Bettini, Scalse, Rokitansky, and Foli took part, was up to the usual point of excellence. Miss Kellogg, whose voice travels across the centre transept remarkably well, was recalled after a brilliant rendering of "Qui la voce," obtained (with Mdlle. Sinico and Madame Tre-

belli) an encore for the popular trio known as "My Lady, the Countess" (*Matrimonio Segreto*); and sang with abundant dash the *bolero* from *Sicilian Vespers*. Other items were well received, not least well the *Der Freischütz* overture, after a splendid performance. T. E.

MR. HENRY LESLIE'S CONCERTS.

Mr. Henry Leslie has terminated a series of concerts in St. James's Hall—fourteen in all—more varied and generally interesting than any he has given since the entertainments destined speedily to become famous as the concerts of "Henry Leslie's Choir" were first established (in 1856), and almost at once challenged comparison with the performances of the justly-celebrated "*Manner-Gesangverein*" from the "City of the Three Kings." Departing materially from his original scheme, Mr. Leslie has included in the series just expired as many concerts with full orchestra as concerts purely vocal. What may have been the financial result we cannot pretend to say; but, at any rate, the musical public has largely profited by the undertaking.

At the orchestral concerts Mendelssohn's "Reformation" and "Italian" symphonies (the first given twice), with other works of more or less importance, have afforded Mr. Leslie excellent opportunities of proving that he knows how to direct a well-appointed orchestra no less readily than how to direct a well-appointed choir. His selections from the great choral masterpieces have been eminently acceptable; and Mendelssohn's *Edipus at Colonus* was just as well performed and just as well received as the *Antigone* last year. The excerpts from Schubert's E flat and J. S. Bach's B minor masses, the hymn ("Inclina Domine") of Cherubini, and the "Vespera de Dominica" of Mozart were equally welcome, not only on account of their intrinsic merits, but because to the great majority of the public they were almost unknown. *Acis and Galatea*, the Mass in C, and *Ruins of Athens* of Beethoven, the music to *A Midsummer Night's Dream*, and M. Gounod's *Messe Solennelle* have all been performed; while the programmes have been enriched by vocal solos, instrumental concertos, &c., contributed by the most distinguished artists, foreign and native.

The concerts of unaccompanied music—madrigals, part-songs, &c., have fully maintained the reputation of "Henry Leslie's Choir." Things old and things new have been judiciously intermingled, and among the former were some of the most admirable specimens of English and Italian madrigals, while among the latter not the least worthy honourable mention were two or three compositions from Mr. Leslie's own pen. Two of the eight-part psalms of Mendelssohn, "Judge me, O God," and "Why rage fiercely the heathen?"—the former of which has been produced on several occasions and invariably encored—were conspicuous attractions. Such fine music deserves fine singing; and for finer singing than that of the members of Mr. Leslie's Choir, who seem to have taken a special fancy to these pieces, it would be hypercritical to look.

Mr. Leslie announces that his concerts, both orchestral and purely choral, will be resumed in the spring of next year. Meanwhile, he hall promises us, in the course of the season, a revival of his oratorio, *Immanuel*, which is to be put in rehearsal without delay.

NOTRE-DAME-DES-ARTS.—A concert was recently given in the Park at Neuilly for the benefit of the above important and praiseworthy institution, founded for the purpose of giving the daughters of scientific men, authors, and artists, a general education of the highest order, and at the same time a professional education, which may enable them to exercise some useful art in case of a reverse of fortune. A stage was erected under the glass gallery leading into the gardens. The first feature that struck the spectator were the fair pupils all in white—a charming assemblage of young girls, a ravishing mass of brown heads and blond heads; a dazzling collection of ribbons of all colours, contrasting with the black veils and white bodices, with the calm and gentle faces of the nuns belonging to the institution. On the stage the gold harps glittered in the sunshine. The honours of the concert were carried off by Mdlle. Carlotta Patti. While, in the midst of a religious silence, the eminent vocalist was singing Gounod's "Ave Maria," everyone remarked a black-headed thrush, which came and perched upon a branch directly opposite her. Directly the piece was concluded, the little warbler clapped its wings—as a sign of applause, no doubt, and then flew away into the park. Among the other artists were M. Felix Godefroy, the well-known harpist, and two young ladies, pupils of the establishment, Mdlle. Mathilde Galatzin, who plays the violoncello, and Mdlle. Yvonne Morel, whose instrument is the violin. —*French Paper*.

DRESDEN.—Herr von Wasielewski has written a work entitled *Geschichte der Geige* (*A History of the Fiddle*). It will shortly be published.

WELSH MUSIC.

To the Editor of the MUSICAL WORLD.

SIR,—The letter of W. C., in your last number, was written in so *ex cathedra* a tone that we should probably give pain if we allowed it to pass unnoticed. Moreover, it shows so earnest a desire to hold up a "beacon" by which to illumine our darkened path that such a course would be ungracious in the extreme. The "beacon" aforesaid is entirely superfluous, but we thank W. C. with as much fervency as if it involved the salvation of our yet unlaunched craft from wreck and ruin.

As we have no intention of throwing ourselves with unquestioning faith into the arms of Edward Jones, there is no need for us to take up the cudgels on behalf of that enthusiastic Welshman. W. C. has set himself in array against the bard of Merioneth with gusto, and girded at him with valour. If so doing has afforded him any enjoyment we tender our congratulations in the most equable frame of mind.

But, even were the case otherwise, we could not combat W. C.'s conclusions, because his premises, implied if not expressed, are inadmissible. Here are two or three of the latter which fairly prove too much for us:—

First. In Handel's time a foreign air could only be obtained by going to its native country in search of it.

Hence the subject of "Happy we," in *Acis and Galatea*, is not the Welsh "Rising Sun," because Handel had not passed through Wales prior to its composition.

Second. If an English tune resemble one of Wales, the latter is necessarily derived from the former.

Hence, Jones's "Melody of Cynwyd" (p. 129), is the English country dance of Dargason, &c., &c.

Third. English airs may cross the borders of Wales and become naturalized, but a Welsh air, naturalized in England, is impossible.

Hence, as aforesaid.

If we could admit these assumptions, W. C.'s letter would be invaluable, but we cannot. The first is absurd, the second improbable, and the third contrary to fact.—Yours, &c.,

June 1st.

THE EDITORS OF "THE NATIONAL
MELODIES OF WALES."

To an Angry Critic.

(Stanzas for music.)

Go on, my friend, and burst with spite!
Still howl your libels, shriek, and scold;
It's pleasant, when one has to smite,
To learn how well the blow has told.

I laid the thong across your flanks—
A gentle filip—scarce a touch;
And lo, you plunge and caper! Thanks,
I never hoped 't would sting so much!

You might have lived in quiet too,
Not thus with pain and fury choked;
But that an idle pen you drew,
And tried to stab me, unprovoked.

Even for stray curs I pity feel—
Except when one, "for private ends,"
Goes rabid, yelping at my heel;
Or turns his fangs against my friends;

For if 'gainst women, children, men,
Your vicious cur begins to range,
True mercy with a pitchfork then
Anticipates the work of mange.

Lie down, sir, in your kennel lie,
And learn an air more frank and blithe;
Don't snap at harmless passers-by,
Who do not care to see you writhe!

And take a hint:—when lashed again,
Grim Reynard for your model take—
Be mute—and do not let your pain
Be published by the noise you make.

Fun.

[It is to be hoped that when the above stanzas are set to music (say by Mr. Molloy), should they be sung at a "London Ballad Concert" (say by Madame Sherrington), that the director (say Mr. John Boosey) will not omit inserting in the programme the name of the poet (say Mr. Tom Hood).—A. S. S.]

To the Editor of the MUSICAL WORLD.

SIR,—Amid "the delicacies of the season" must be numbered the "Opera concerts" in fairy palace on Sydenham Hill. It will be no fault of Mr. Manns should anything tend to their depreciation. During the "winter series" there need be no fear of innovations, but there is a growing opinion that in the "Opera concerts" one practice is becoming so common that their specific character is in danger of being lost. This arises from a mistaken idea of public feeling, from the self-will of favourites, from love of applause however obtained, and, in some instances, from failing powers. English ballads were never less likely to be undervalued than at the present time, when "Ballad concerts," supported by our English singers, are so popular; but when we go to an Opera concert to hear a foreign operatic vocalist in an operatic selection we do not expect that one out of two, or, at most, three songs should be an English ballad, to which, generally speaking, our own singers could do greater justice. I am not one who only cares for foreign music and foreign artists, but one who highly values native talent and our national airs in their proper place. There are a few English ballads, however, that are becoming wearisome from constant repetition. When we hear "The Last Rose of Summer" and "Home, Sweet Home" brought into every musical performance, vocal or instrumental, native or foreign, in solo, in part-song, on piano, organ, cornet, violin, flute, harp, &c., we begin to cry, "Hold, enough." I would recommend some of our favourites to mingle with the audience occasionally and listen to the welcome given to the opening bars of those ill-used ballads. I venture to affirm they would allow me to have reason. The ear, as well as "the hand of little employment, hath the daintier sense." Even if the programme be operatic we are not safe from the affliction. What can be more absurd than to respond to a request for a repetition of "Ah! non giunge," "Non più mesta," or "Di piacer" by a melancholy English song? Let us have ballads at "Ballad concerts," operatic music at operatic, and we can make our choice. Let "The Last Rose" and "Sweet Home" have repose. In many people a depressing feeling is produced by those pretty songs. It is the custom to sing the former as if on the eve of execution, the latter as though the memory of home were far from cheerful—an exaggerated amount of expression which their title of plaintive ballads scarcely warrants. In the spring, when we are rejoicing over the first rose, why should we necessarily wail over "the last"? Although "home" may in some cases be "sweet," we may venture to say there are isolated instances in which the word would be hardly admissible, or the ballad agreeable. Some may feel inclined to apply the words "Go sleep thou with them" to the singer, instead of to the flower, and to wish that she would remain in her "little thatched cottage."—I am, Sir, yours,

THOMAS KNOX DOWNE.

To the Editor of the MUSICAL WORLD.

SIR,—As the caterers for the public which seeks amusement must be supposed to understand the tastes of the multitude they have to please, I must conclude that some considerable section of London concert-goers in the autumn of 1866 and 1867 were attracted to the Covent Garden Concerts by the wish to hear a little boy knock several pieces of wood with another piece of wood, and believed that, because the apparatus was called a Xylophone, they were listening to music when they heard the noises produced.

It is possible, however, that the xylophonous fancy may not prove very permanent; I therefore advise enterprising "directors" to look about for some dexterous personage who can discourse sweet music upon his own chin, after the fashion of the ingenious performer who astonished the Londoners of about forty years ago with the strange notes he thus produced. I cannot at this moment recall his name, nor do I remember whether any word was manufactured from Greek substantives to express either the chin of the performer itself or the quality of the sounds produced. But certain it is that the man in question did produce all the notes of the scale, to an extent of about an octave and a half, by simply rapping his chin with the knuckles of his closed fist. The separate tones were all perfectly distinct, though the sound was as little like a musical sound as can well be supposed. They were produced by the various degrees in which the performer opened or closed his lips and teeth, and were so loud that he was engaged to perform at Vauxhall Gardens, at concerts given in a sort of open pavilion, under which the musicians sat and stood, the audience being in the open air. Among other surprising feats, he used to go through the overture to *Lodoiska*—not the brilliant composition of Cherubini still familiar to frequenters of Philharmonic and other orchestral concerts, but the flimsy and lively work of Kreutzer, which was a favourite with pianoforte amateurs of the past, and of which the theme is still preserved in one of the tunes of the "Lancers" quadrilles.

What ultimately became of the chin-beating musician is not known. Perhaps he died of mortification of the face, produced by the incessant blows of his knuckles; a fate which also befel a much humbler performer of the same sort who used to go about the streets of northern towns playing short and simple tunes upon his chin.—I am, Sir, yours obediently,

CARLTON CROWE, June 2.

CAPER O'CORRY.

M. Méreaux, the Parisian musical critic, is nominated for the Cross of the Legion of Honour.

HERR RUBINSTEIN'S RECITALS.

(From the "Morning Post.")

These recitals, the first of which took place in the Hanover Square Rooms on Saturday afternoon, in presence of an audience as enthusiastic as it was scanty, are quite different from the recitals of Mr. Hallé and Madame Goddard, of which we have so recently spoken. There, the music—all, by the way, "classical" (a set term applied by general consent to music which the world does not willingly let die)—is allowed to shine at the expense of the players; in other words the players seem to think that all they have to do is to express the thoughts of the composers as the composers would themselves have expressed them. Here, the player shines at the expense of the music, and it is Herr Rubinstein who is presumed to be speaking; not Handel, Beethoven, or Mendelssohn, as the case may be. There are many admirers of both schools; but, while we declare unhesitatingly our adherence to the school in which the *amour propre* and craving for display on the part of the executant are not the be-all and end-all, we are quite willing to admit the extraordinary merit of Herr Rubinstein. While a long way off from Franz Liszt in everything, and by no means equal to Herr Tausig in finish and unflinching command of the instrument, Herr Rubinstein is, nevertheless, a first-rate virtuoso. What stands chiefly in his way is his unbridled impetuosity, and this, where he has to do with Beethoven, Mendelssohn, &c., occasionally places him in very much the same predicament as that often cited son of Apollo who would fain curb the horses of his sire, but had neither the self-control nor the horse-control indispensable to a successful accomplishment of the feat. Thus, in Saturday's programme, by far the least satisfactory performances of the distinguished Bucharest pianist were the last sonata of Beethoven, Op. 111 (in C minor), and the *Presto Scherzando*, in F sharp minor, of Mendelssohn—the former of which would have fairly driven Beethoven mad, and the latter have caused Mendelssohn to exclaim, "If I could have dreamed of this I would never have written down the word '*presto!*'" In the last instance it may safely be asserted that, taking into consideration the double and triple notes which constantly occur, to play it at the speed adopted by Herr Rubinstein is simply impossible—even to Herr Rubinstein. Handel's *Suite* in D minor, or rather the air with variations selected from it, and the sonata in A of Domenico Scarlatti, preceded by the fugue in G minor, universally known as the "Cat's Fugue"—in consequence of a legend which tells how a cat, accidentally walking over the keys of his harpsichord, and striking certain notes with his paws furnished Scarlatti with the theme—afforded other examples of this unrestrainable "fougue," or fury, which too frequently spoils Herr Rubinstein's best efforts.

To a more agreeable topic, however. As an executant Herr Rubinstein is really a prodigy. His power is enormous; and he can subdue it till his touch becomes as gentle and liquid as though he had the fingers of a woman in lieu of those of a man. He phrases in perfection, when the fit seizes him, and can sing on the keys as well as the best of singers with the best of voices. Proofs of this were given even in parts of the very compositions (excepting Mendelssohn's unhappy *Presto Scherzando*, reprehensible almost throughout) the general execution of which we have censured. More convincing examples of what Herr Rubinstein may do, when it pleases him to check his habitual impetuosity, could not be cited than the *Rondo* of Philip Emanuel Bach, and the delicious *Nocturne* in A of John Field, "Russian Field," as he is styled, albeit a *bona fide* Englishman. These were absolutely faultless. Equally so would have been Schumann's lengthy and over-elaborated though undoubtedly clever "Etudes symphoniques"—consisting of a shapeless, unrhythmical air, set forth in the key of C sharp minor, and ingeniously tortured on the rack of "variation"—but for the last movement, in which the horses of Apollo,

"Drinking the wind of their own speed,"

fairly ran away from the rash and excitable Phaeton of the Keys.

In Chopin's music, as specimens of which the *Nocturne* in C minor and the incoherent *Ballade* in A flat were introduced, all the inequalities of Herr Rubinstein's playing were observable. Some parts of both were rendered as faultlessly as Chopin himself could have imagined; others so extravagantly that Chopin himself would scarcely have recognized his own.

With regard to the compositions which bear Herr Rubinstein's

name, we are in duty bound to accept Herr Rubinstein's reading; but, as we do not profess to understand them thoroughly—more especially the "Etude" in C major, which, we are informed (and can readily believe), bears the title "Study on False Notes"—we decline to enter into the question. The execution of this last was the strangest piece of work we can remember in pianoforte playing—strange as the "Etude" itself. A movement entitled "Melancholie," and another entitled "Barcarole," were much more reasonable; while a so-called "Caprice" appeared to us almost as queer as the famous "Etude" in question.

The recital began with Beethoven's overture to *Egmont*, and ended with the "Wedding March" from *A Midsummer Night's Dream* (Mendelssohn), each executed with astonishing power by Herr Rubinstein; but as, had the power been ten times as astonishing, a good orchestral performance of these masterpieces (intended, of course, for the orchestra), would have been at least ten times as effective, we are unable to see what is gained by exhibiting them under such necessarily restricted conditions.

Herr Rubinstein divided his programme into four sections—the "Etudes symphoniques" of Schumann engrossing an entire section to themselves. He was continually applauded, and several pieces were encored; but in not a single instance would he accede to the general wish. And no wonder; he played every piece from memory; and either he is gifted with a frame of iron, or at the end of his performance he must have been utterly worn out.

The second recital is announced for next Saturday, June 13th.

God Bless our Sailor Prince.

Of Nelson, Hood, and Collingwood,
Our grandsires used to sing;
Our fathers had a toast as good,
They gave "The Sailor King!"
Now Royal Alfred treads the deck,
His courage to evince;
He braves the storm nor fears the wreck—
God bless our Sailor Prince.

CHORUS.

God bless our Sailor Prince;
Long may his name be dear to fame,
God bless our Sailor Prince.

How young hearts beat to man that fleet,
For glory 's to be won
Where England's best and bravest meet;
Where stands Victoria's son.
Young, brave, and true, he wears the blue,
His courage to evince,
The pride, the "darling of his crew;"
God bless our Sailor Prince!

CHORUS.—God bless our Sailor Prince, &c.

When o'er the land a flash of pain
Shot through th' electric wire,
That England's darling son was slain,
High rose the people's ire.
Now let him know, the coward blow
Our fealty doth evince,
And blend our prayers, that God, who spares,
May save our Sailor Prince.

CHORUS.—God bless our Sailor Prince;
We blend our prayers, that God, who spares,
May save our Sailor Prince.

J. E. CARPENTER.

(This song has been set to music by Stephen Glover.)

MR. THADDEUS WELLS has been appointed director of the music at the Hall-by-the-Sea, Margate, for the ensuing season.

THE annual *soirée musicale* of the amateur members of the Schubert Society, took place on Friday last at the Beethoven Rooms. The ladies and gentlemen of the choir performed several glees and part-songs with much taste. Among the solo instrumentalists, Made-moiselle Liébé, the infant violinist from Paris, was very much applauded. Herr Schuberth was the conductor, and the rooms were very full. The next concert will include twenty songs by F. Schubert, called "*Die schöne Müllerin*," which will be sung by Herr Wallenreiter for the benefit of the director.

REVIEWS.

Hanover Square. A Magazine of new Copyright Music. Edited by LINDSAY SLOPER. No. 8. [London: Ashdown & Parry.]

THE number for the present month opens with a song by Arthur Sullivan, which is, in every respect, worthy of its composer's reputation. The words are the sweet, imaginative lyric in which Jean Ingelow has depicted how a maiden goes out in dreams searching for her lost lover, while "perched upon the mast" like Edgar Poe's raven on the bust of Pallas, a dove goes with her crying after its tender fashion, "Never more." We know of very few instances in which music expresses the sentiment of words more completely than in this song. The two go together as they do only when the musician is himself a poet. Written throughout with a scholarly grace, unhappily rare in the present day, Mr. Sullivan's song is one to notice and to prize. The other contents of the number are a simple, if not very remarkable ballad, "Sunshine after Cloud," by Clara Gottschalk; an easy piano-forte "Lullaby," by Charles Salaman; and a sufficiently brilliant "Brilliant March" by E. de Paris.

Bond Street. A Magazine of Popular Music. No. 6. [London: Hopwood & Crew.]

THE June number of this magazine contains one of Charles Coote's lively quadrilles, founded on popular melodies and yept "Tommy Dodd;" and a polka mazurka by Robert Coote, bearing the more romantic name of "Fairy." As both are by a Coote it is superfluous to praise them. The songs are a common-place ditty by W. F. Taylor, and "Beautiful Dream," by J. Conway Brown, which shows a laudable desire to be original.

Louis Spohr's Grand Chorus. "The Lord remaineth a King for ever." Arranged as a concluding voluntary for the organ, by R. Andrews. [London: J. Williams.]

MR. ANDREWS, one of the most industrious of arrangers, has here given organists a very effective postlude. There is no separate stave for pedal part, which seems to us a mistake.

Old Song. Poetry by the Earl of ROCHESTER; set to music by HENRY FREDERIC BARNARD. [London: Augener & Co.]

THE courtly gallant's passionate love verses, beginning "My dear mistress has a heart," have been very appropriately set by Mr. Barnard. There is a quaintness in the melody thoroughly in keeping with the words. The song has our entire commendation.

Ask Not. Ballad. Written and composed by Mr. and Mrs. ST. LEGER. [London: Duncan Davison & Co.]

A song full of mournful sentiment aptly expressed.

Parliament opens to-day. A joyous song of the seventeenth century. [London: R. Mills & Sons.]

IT would seem that the opening of Parliament two hundred years ago was a gala business, for here we have lads and lasses invited to come out "with music and garlands gay" to witness that operation. The song is interesting, now that royal pageants have ceased, as an evidence of the state of things when kings and queens loved to make a goodly show. Its tune is a lively 6-8 measure.

Laugh while you may. Song. Words and music by E. N. Grazia. [London: Ashdown & Parry.]

A PHILOSOPHICAL injunction to jollity well carried out. The tune is pleasing.

O'er thee alone. Song. Composed by W. T. WRIGHTON. [London: R. Cocks & Co.]

THE rhythm of this song is perseveringly monotonous. In other respects there is not much to be said for it.

A Wish. Song. Composed by W. T. WRIGHTON. [London: R. Cocks & Co.] THE remarks just made apply equally in this instance. The melody, however, is more pleasing if not more original.

Fantasia on Scotch and Irish Airs for Flute and Piano. By EDWARD DE JONG. [London: Rudall, Rose, Carte, & Co.]

THE themes of this fantasia are well selected and well treated, both instruments have enough to do, and the work of the performers is made grateful by passages of an interest higher than is usually met with in pieces of the sort. We can recommend it.

MR. APTOMMAS has given the first of a series of twelve "Harp Recitals." His command over his instrument was manifested by the way in which he executed several compositions, among which may be specially noted Beethoven's "Moonlight Sonata;" Handel's "Harmonious Blacksmith;" a *Lied ohne Worte* by Mendelssohn (No. 6, Book 5); a fantasia by Parish Alvars, on themes from *I Montecchi et Capuleti* and *Semiramide*; and some compositions of his own, including a descriptive piece, "The Christian," selections from *The Pilgrim's Progress*. In all these Mr. Aptommas gained the warm applause of his audience. The next recital is announced for Saturday.

WAIFS.

THE rebuilding of Her Majesty's Theatre in the Haymarket has commenced, under the superintendence of the Earl of Dudley's architect, Mr. Lee, the contractors being Messrs. Trollope and Sons. By the terms of their contract, they are to have the house ready in forty weeks from the present time, or to pay a forfeit of £1,000 a week for every week they go over that period. The old lines of the building, we presume, will be preserved; but the bijou theatre will not be replaced. The seating capacity of the old house was under 1,700 seats, or less by 300 than that of the New Queen's Theatre in Long Acre. This will be increased in the new house.

A great meeting of the Yorkshire contingent of the Handel chorus was held at Bradford on Saturday evening. It went off with great spirit, every piece being enthusiastically applauded. Mr. Prout conducted the chorus, Mr. John Barton, of Leeds, accompanying. The great rehearsal of the Birmingham and Midland district chorus took place a few evenings since at Birmingham.

In the House of Commons on Thursday night, when Sir G. Bowyer asked for an explanation as to the withdrawal of the grant of £500 to the Royal Academy of Music, Mr. Selator-Booth said that it would have required four times the amount of the grant—viz., £2,000, to keep the Academy in a satisfactory condition, and as other societies were pressing their claims for support, it was thought advisable to withdraw the grant. He hoped, however, that an extended plan for imparting a good musical education would sooner or later be brought before Parliament.

Mr. Frederick Archer has been appointed organist to the Alexandra Palace. A description of the enormous instrument now being erected by Mr. Willis will appear next week.

The Italian journals are unanimous in censuring M. Broglie for the letter on dramatic music which excited the wrath of Signor Verdi.

Weber's *Jubilee* overture was performed at the inauguration of the new Leipzig theatre.

Gottschalk has been presented by the ladies of San Isicho (South America) with "un riche garniture de boutons aux armes de la republique Argentine, d'un travail en mosaïque aussi artistique que curieux." The Havre Maritime Exhibition was opened with, among other things, a grand orchestral march, composed for the occasion by M. Cœhsner.

When pulling down a house in the Rue de Choiseul the workmen found, enclosed in a cylindrical case, an opera in three acts, founded on Metastasio's *Didone abbandonata*. The name of the composer is not stated, but *L'Art Musical* speaks in high terms of the work.

GLOUCESTER MUSICAL FESTIVAL.

(Extract from a letter.)

MY DEAR DR. SILENT,—We have just had a meeting this afternoon Lord Ellenborough in the chair. I send you at the earliest moment a list of the principal singers engaged, and the work it is intended to have performed.—A few trifling alterations in the latter may be made.—Dr. Wesley has been requested by the stewards to introduce some composition of his own on the "miscellaneous" morning—Thursday; but the fact is not yet announced. The chief singers engaged are: Mdlle. Tietjens, Madame Liebhart, Miss Edith Wynne, Madame Sainton-Dolby, Mdlles. Zandrina Kruls and Drasil, Messrs. Sims Reeves, Vernon Rigby, Santley, and Lewis Thomas. Oratorios, or works selected for performance: *Elijah*; *The Messiah*; Weber's "Praise of Jehovah;" Mendelssohn's 42nd Psalm and "Lauda Sion;" Beethoven's Mass in C; Selections from *Samson*, *The Creation*, Schachner's *Israel's Return from Babylon*; and the works of Spohr. Already 106 stewards support the "good old cause." Visitors are even now making enquiry for lodgings, &c.

Gloucester, June 3.

H. T. C.

MR. CHARLES FOWLER has announced that he again has had the privilege granted him of giving his annual concert (the sixth) at the residence of Miss Burdett Coutts. Mr. Fowler has secured the services of some of the principal vocalists of Her Majesty's Opera, and his concert will no doubt attract a large and fashionable audience.

MUSIC RECEIVED FOR REVIEW.

LONGMANS & Co.—"Part-Music for Soprano, Alto, Tenor, and Bass"—Sacred Series, Part 7. Edited by John Hullah.
NOVELLO, EWER, & Co.—"Guirlandes de Mai," by Wilhelm Schulties.
METZLER & Co.—"Exeter Hall" for June; "Metzler & Co.'s Part-song Magazine," No. 1; "Primavera," polka mazurka, par E. Waldeufel; "Faithless Robin," ballad, by Louisa Gray; "Evening Star," reverie, by E. Heyloff; "Les Oiseaux," valse, par E. de Paris.
ROBERT COCKS & Co.—"Oh the happy days departed," by Franz Abt; "A Tiny Bark," by Alice; "God bless our Sailor Prince," by Stephen Glover.

Advertisements.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat.

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grisi, Persiani, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or public speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

THE VOICE & SINGING

BY
ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING
Price 12s.

London: DUNCAN DAVISON & Co., 244, Regent-street, W.
And may be obtained of Signor FERRARI, at his residence, 32, Gloucester Terrace Hyde Park, W.

In the Press,

"THE NATIONAL MELODIES OF WALES," A COMPREHENSIVE COLLECTION OF WELSH AIRS.

SELECTED AND ARRANGED FOR THE PIANOFORTE

By **BRINLEY RICHARDS.**

With an Introductory Essay on the History and Character of Welsh Music by **JOSEPH BENNETT.**

The aim of this work is to supply what does not at present exist—a standard of reference upon the subject of which it treats; and the Editors confidently hope that the object of their labours will be attained.

"THE NATIONAL MELODIES OF WALES" will be published in One Volume, price One Guinea. Subscribers' Names received by Messrs. Robert Cocks & Co., Messrs. Chappell & Co., and by Mr. Brinley Richards, 6, St. Mary Abbott's Terrace, Kensington.

HERR HAGEMEYER'S GRAND VALSE DE CONCERT, FOR THE PIANOFORTE,

MAY BE HAD AT

MR. J. POCOCK'S PIANOFORTE WAREHOUSE,
103, WESTBOURNE GROVE, BAYSWATER, W.,
And of all Musiciansellers.

Price 2s. 6d. net.

NOTICE.

All Purchasers of the above Valse will receive (gratis) a Ticket of Admission for Two to a GRAND PRIVATE VOCAL AND INSTRUMENTAL EVENING CONCERT, to be held on WEDNESDAY, the 1st of July next, in the WEST LONDON COLLEGE, Queen's Road, Bayswater (by the kind permission of the Rev. C. M. Davies, D.D.).

Ladies and Gentlemen wishing to sing or play at this Concert are requested to apply at 162, Kensington Park Road, Notting Hill.

The Trade supplied with Copies of the Valse at the usual terms, by applying to Herr HAGEMEYER, 162, Kensington Park Road, Notting Hill, W.

Will be Published in a Few Days,
"THE LOVER AND THE BIRD." Transcription
Brillante et Facile for the Piano, by HENRY ABRAM. Price 4s.; post free for 25 stamps.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"UN MATTINE D'AMORE." Duet. Sung by Les
Démouelles Doria. Composed by GUGLIELMO. Price 4s.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Will be Ready on Tuesday,
"BREATHE NOT THAT NAME." GUGLIELMO'S
new and immensely successful Ballad. Poetry by H. J. ST. LEGER. NEW
EDITION IN G. Price 3s.; post free for 19 stamps.
London: DUNCAN DAVISON & Co., 244, Regent Street, W.

TO MUSICSELLERS.—The Music Trade are hereby
informed that all GUGLIELMO'S Latest Compositions may be had direct from
the Composer on very Liberal Terms to Sell at Half-price. Address: P. D.
GUGLIELMO, 14, Elgin Crescent, Notting Hill, London.

"ALL AMONG THE SUMMER ROSES." The popular
Ballad in VIRGINIA GABRIEL'S Operetta, "A Rainy Day," is published,
price 3s., by

DUNCAN DAVISON & Co., 244, Regent Street, W.

The Operetta complete for Voice and Piano, 15s.; and the Libretto, 6d.

ORGAN MUSIC.

HANDEL'S CHORUSES FOR THE ORGAN.

ARRANGED, WITH PEDAL OBLIGATO, BY
HENRY SMART.

Twenty-one Numbers, price 3s. each.

Also,

ROSSINI'S FAITH, HOPE, AND CHARITY.

ARRANGED FOR THE ORGAN BY

HENRY SMART.

3s. each.

"While on the subject of organ music, we may mention that Messrs. Duncan Davison & Co. send us twenty-one of Handel's choruses, arranged, with pedal obligato, by Henry Smart. The collection includes many of the great master's finest efforts, such as 'The horse and his rider,' 'Hallelujah' (*Messiah*), the Coronation Anthem, 'For unto us,' 'Fixed in His everlasting seat,' and 'Worthy is the Lamb,' with its magnificent sequel. How so able an organist and profound a musician as Mr. Henry Smart has done the work of arrangement we need hardly stop to tell. Without overloading his pages, he has secured all necessary fulness; and while smoothing away difficulties, he has not forgotten the reverence due to the composer. In all that makes a good arrangement the work before us shows a marked superiority over most of its kind. Messrs. Davison & Co. have also published an organ transcription of Rossini's *La Fede, La Speranza, and La Carità*, as well as an arrangement for manual's and pedals of Handel's famous E minor fugue, the whole being the work of Mr. Smart. Rossini's graceful music is charmingly treated, and wherever heard must be heard with delight. Of the fugue, one of the finest in all music, it is superfluous to speak."—*Sunday Times*.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"THINK ON ME" ("Go where the water glideth").
Song, the words by an old poet, the music by HENRY BAKER (composer of
"The Stepping Stones"), price 2s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Just Published,

"SING, SING," SONG.

The Words by MATTHIAS BARR, Esq.
The Music by JEAN.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

SCHIRA'S Vocal Waltz, "IL BALLO," Valse Brillante, for Voice and Piano, composed expressly for and dedicated to Mlle. Liebart by F. SCHIRA, is published, price 4s., by
DUNCAN DAVISON & Co., 244, Regent Street, W.

The above charming Waltz has been sung by many of the popular sopranos of the day. The *Morning Advertiser*, in a notice of the Concert given by Messrs. Rawlings' Private Band, at the Hanover Square Rooms, writes that "Miss Marie Stocken's song, 'Il Ballo,' brought out her vocal powers in grand proportion, and, receiving from her a thoughtful and harmonious interpretation, the effect, heightened as it was by her engaging manner and interesting face, was pleasing in the extreme."

Published This Day,

"CANZONETTA, CAPRICCIETTO, E SCHERZO," THREE PIANOFORTE PIECES, By NIELS W. GADE.

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"LOVE ME, BELOVED."

HERR REICHARDT'S New Song, "LOVE ME,
BELOVED" (composed and sung by Herr REICHARDT), is published, price
4s., by

DUNCAN DAVISON & Co., 244, Regent Street, W.

The complete Vocal Score of J. OFFENBACH'S most popular Operetta of "LISCHEN AND FRITZCHEN" (FOR TWO SINGERS).

The English Version written and adapted for Public or Private Performance
By WELLINGTON GUERNSEY.

Price 7s. 6d.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

SUNG BY MISS LOUISA PYNE.

"MITHER, BLAME ME NOT FOR LOVING," BALLAD.

Composed by T. RIDLEY PRENTICE.
Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

PUBLISHED EVERY MONTH.

CHAPPELL'S MUSICAL MAGAZINE,

For JUNE, Now Ready,

CONTAINS

A SELECTION OF
CHRISTY MINSTREL SONGS,

INCLUDING SOME OF

THE GREATEST FAVOURITES OF THE DAY,

With Occasional Choruses,

AND

ACCOMPANIMENTS FOR THE PIANOFORTE.

LONDON:

CHAPPELL & CO., 50, New Bond St.

City Agents—

SIMPKIN, MARSHALL, & CO., AND F. PITMAN, PATERNOSTER ROW

CHAPPELL'S Old English Ditties.

Just Published,

PART XII. OF THIS POPULAR WORK

CONTAINING

Chevy Chase.
Death and the Lady.
Wapping Old Stairs.
Friar of Orders Grey.
Here's to the Maiden.
Can Love be controlled.

Cease your Fanning.
Sweet Nelly.
John Dory.
The Countryman's Account.
All Flowers of the Broom.
Here's a health unto his Majesty.

PRICE SIX SHILINGS.

Lists and Catalogues on application to
CHAPPELL & CO.,
50, NEW BOND STREET, LONDON, W.

NOW READY,

"EXETER HALL:"

New Magazine of Sacred Music.

NO. V. FOR JUNE.

This Number contains an Illustration of the Old Music Hall in Fishamble Street, Dublin, where the "Messiah" was first performed. Also a fac-simile of Handel's Autograph, from the original MS. of the "Messiah," in the possession of the Queen.

CONTENTS.

1. Sacred Song, "The Lord is righteous." Handel.
2. Pianoforte Piece, Recollections of "Israel in Egypt." (Handel.)
3. Evening Hymn. Words by Rev. Dr. Monsell. Music by R. Redhead.
4. Sacred Song, "Weep not for me." J. L. Hatton.
5. Sunday Evenings at the Harmonium (No. 5). Handel.

PRICE ONE SHILLING. POST FREE 14 STAMPS.

METZLER & CO.,

37, GREAT MARLBOROUGH STREET, LONDON, W.

G. ROUTLEDGE & SONS, Broadway, Ludgate Hill.

Now Ready,

NEW

Pianoforte Pieces

BY

CH. FONTAINE

(Composer of The Swing Song).

Das Blümchen (The Flow'ret) 3s.

Narcisse Valse . . . 4s.

LONDON:

METZLER & CO.,
37, GREAT MARLBOROUGH ST., W.

TO BE HAD OF ALL MUSICSELLERS

JUST PUBLISHED,

The Ancient Mariner,

CANTATA,

COMPOSED EXPRESSLY FOR THE

Birmingham Musical Festival,
1867,

BY

JOHN F. BARNETT.

Price, in Paper Covers, 6s.; Cloth Boards, 8s.

THE FOLLOWING MAY BE HAD SEPARATE:—

The Ship was cheered	3s.
(Arranged as a Song)	
A fair breeze blew	3s.
Sung by Mdlle. TIETJENS.	
Down dropt the breeze	3s.
Sung by Mr. SIMS REEVES.	
O happy living things	3s.
Sung by Mr. SANTLEY.	
O Sleep, it is a gentle thing	3s.
Sung by Madame PATEY-WHYTOCK	
Two voices in the air (Duet)	4s.
Sung by Mdlle. TIETJENS and Mdlle. PATEY-WHYTOCK	
Swiftly flew the Ship	4s.
Sung by Mr. SANTLEY	
The Harbour Bay	3s.
Sung by Mr. SIMS REEVES	

CHORUS PARTS, Three Shillings each.

Various Arrangements and Transcriptions for the Pianoforte are in the Press.

LONDON:

HUTCHINGS & ROMER,
9, Conduit Street, Regent Street, W.

NEW PIANOFORTE MUSIC,

Specially adapted for Teaching.

J. L. BATTMANN.		s. d.
Le Cor des Alpes	- - - - -	4 0
Fantaisie Valse. Pot Pourri	- - - - -	4 0

CH. NEUSTEDT.		s. d.
Feuillets d'Album	- - - - -	3 0

1. Pensée. Mélodie.	4. Suzanne. Mazurka.
2. La Chanson du Camp. Caprice Militaire.	5. Chant d'Adieu. Romance sans Paroles.
3. Chant du Gondolier. Barcarolle.	6. La Belle Hongroise. Marche.

L. MICHELI.		s. d.
Benita. Polka Mazurka	- - - - -	3 0

BRINLEY RICHARDS.		Solo.	Duet.
		s. d.	s. d.
The Pilgrims of the Night	- - - - -	3 0	
Auld Robin Gray	- - - - -	4 0	4 0
Huntingtower	- - - - -	3 0	4 0
Et Bondebryllup (Danish)	- - - - -	3 0	4 0
March. Tannhäuser	- - - - -	3 0	4 0
Nearer, my God, to Thee	- - - - -	3 0	4 0
Jerusalem the Golden	- - - - -	3 0	4 0
Those Evening Bells	- - - - -	3 0	4 0

R. F. HARVEY.		s. d.
Masaniello (Brilliant Fantasia)	- - - - -	4 0
Fra Diavolo	- - - - -	4 0

RENÉ FAVARGER.		s. d.
Soldaten Lieder (Waltz) Gung'l	- - - - -	4 0
Norma (Fantasia)	- - - - -	4 0
Lucia di Lammermoor (Fantasia)	- - - - -	4 0

THEODORE GESTEN.		s. d.
Trovatore (Ah! che la morte)	- - - - -	4 0
Traviata (Fantasia)	- - - - -	4 0
Tannhäuser do.	- - - - -	4 0

JULES EGGHARD.		s. d.
La Valse des Fantômes	- - - - -	3 0
Feuilles de Roses	- - - - -	4 0
Loin de toi (Mélodie)	- - - - -	3 0
Adieu (Mélodie)	- - - - -	3 0

GUSTAVE LANGE (of Berlin).		s. d.
Perles et Diamants (Valse Brillante)	- - - - -	4 0
Le Papillon (Mazurka de Concert)	- - - - -	3 0
Farewell (Meditation)	- - - - -	3 0
La Reine de Bal (Mazurka de Concert)	- - - - -	4 0
Le Retour du Soldat (Grand March)	- - - - -	4 0

JOSEF GUNG'L'S

CELEBRATED DANCE MUSIC.

		Solo.	Duet.
		s. d.	s. d.
Soldaten Lieder Waltzes	- - - - -	4 0	5 0
Amoretten Tanze do.	- - - - -	4 0	5 0
Jungherren Tanze do.	- - - - -	4 0	5 0
Frühlingslieder do.	- - - - -	4 0	5 0
Abschied von München Waltzes	- - - - -	4 0	5 0
Venus Reigen Waltzes	- - - - -	4 0	5 0
Blue Violets Polka Mazurka	- - - - -	3 0	
La Belle do. do.	- - - - -	3 0	
Garrison Ball Polka	- - - - -	3 0	

These waltzes as duets are eminently adapted for teaching purposes.
Complete lists of Gung'l's Dance Music sent on application to A. HAMMOND & Co., where orchestra parts to all his compositions may be obtained.

A. HAMMOND & CO.,
(Late JULLIEN)

5, VIGO STREET, REGENT STREET, W.

"The most successful and the worthiest of the musical monthlies."—*The Queen*, May 9.

"This Magazine was first in the field, and is incomparably the best of the musical serials."—*The Leader*, May 2.

"HANOVER SQUARE"

FOR JUNE.

Now Ready,

"HANOVER SQUARE,"

No. 8.

CONTENTS.

- A LULLABY. Pianoforte Piece - - Charles Salaman.
 O FAIR DOVE! O FOND DOVE! Song. Arthur S. Sullivan.
 Words by Miss JEAN INGELow.
 LA VIVANDIÈRE. Marche brillante. Edouard de Paris.
 SUNSHINE AFTER CLOUD. Song - Clara Gottschalk.
 Words by W. HARRISON.

EDITED BY

LINDSAY SLOPER.

PRICE ONE SHILLING.

The First Volume of "HANOVER SQUARE," containing 12 Songs and 12 Pianoforte Pieces by the most eminent composers of the day, is now ready. Price, elegantly bound, cloth, bevelled edges, Seven Shillings and Sixpence.

Cloth Cases for Binding "HANOVER SQUARE," One Shilling and Sixpence each.

LONDON:

ASHDOWN & PARRY,
HANOVER SQUARE.

Now Ready,

PRICE FOUR SHILLINGS,
COMPLETE,

ARTHUR S. SULLIVAN'S

NEW

COMIC OPERA,

The Contrabandista

THE WORDS BY

F. C. BURNAND.

LONDON:

BOOSEY AND CO.,
28, Holles Street, W.